

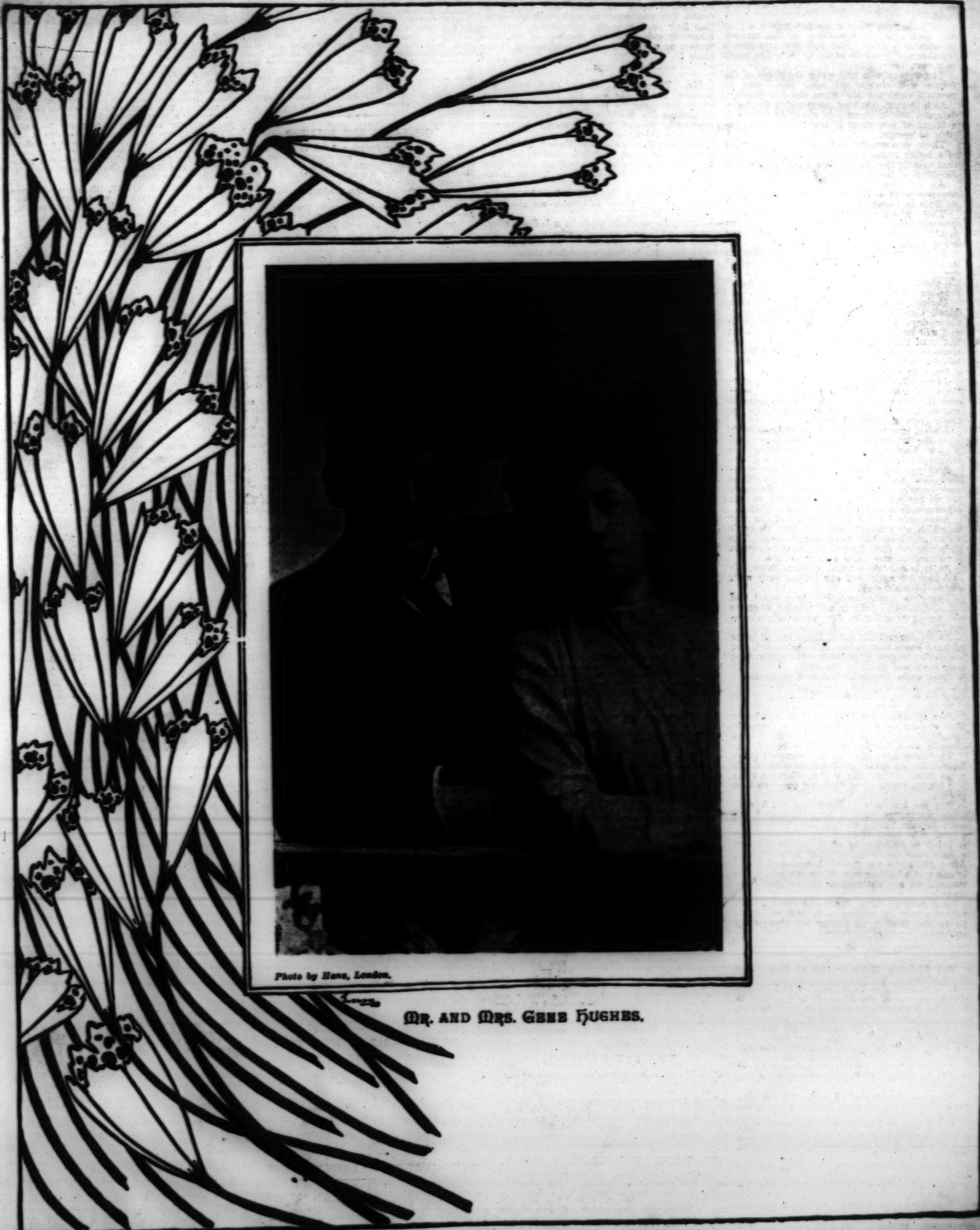
THIRTY-TWO PAGES

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS



THE MATINEE GIRL.



I wonder if the day will ever come when we shall have women who can write good plays? That is to say, will write good plays.

As it is now, when a woman writes a play she goes about it something in the manner of making a cake. She gets her ingredients together and proceeds to string them like beads in a row.

The woman who will write the plays of the future will always get some mere man to re-write them for her when she has finished.

As it is now, feminine playwrights do clever, delicate, subtle, humorous work, but there is a blight of sex about it that it seems impossible to escape.

There is a quality lacking which, for want of a better name, we call strength, but it isn't that exactly though that is absent, but a defter handling of the materials is necessary.

An old cook in giving directions for making pie crust once wrote "handle the dough as little as possible."

This about expresses the fault with women plays. The dough is handled too much. The best of materials are pounded and mashed too laboriously into shape.

In the end the play has the parts that go to make an interesting and delightful piece of dramatic work—but somehow there is a bungle about it as though the thing had been put together in a hurry.

Perhaps that gentlemanly young woman, Marie Corelli, may write a good play one of these days without any passmesteries in it and will handle her situations without hooks; but until then our playwriting girls will continue to put in little dabs of hand work embroidery about every incident that they take a fancy to as they go along.

Above all, they put lace ruffles on the emotions and inject the humor through a straw—even the best of them. Women write splendid stories, because stories appeal directly to the brain from the printed words.

A play, however, must be built and you can't keep the bricks together with handpins and a few hair-pins, and keep decorating the framework instead of adding a top story.

And yet we, at any rate, have more imagination, tact, and psychic intuitions and knowledge of our own sex than men, but we haven't the gift of expressing it so that other people will know what we are about.

Sometimes I think it is because of the way in which we cultivate our hair that we can't write anything but a top-heavy play. The girls who cut their hair short when they go in for literature may know a thing or two.

As it is our ideas fizzle, sputter, flame, die and flare up again and our brains work with divine inconsistency.

Thoughts tangle themselves in a snarl and our audiences sit politely and wonder what we are trying to get at? Are we going or coming?

As we unravel our plots, there are all sorts of hard knots that refuse to come untied, but we don't struggle with them. We nimbly float over them and go on to the next. The result is loose ends, frayed edges and mysteries.

Our epigrams are hurled out so carelessly that one strikes and ten miss. Our dramatic situations are put in with safety pins to keep them in place, for they never fit naturally.

The worst part of it is that women's plays have ever so many good points that men's plays lack. Originality and a difference from the beaten track of plots being the two best points.

But we handle the dough too much and, when we try to grow a bit complicated, we seem to mix things with a spoon instead of a pea. The wonderful mystery of sex is never so much in evidence as when you sit through a play that has been written by a woman. After all, there are "she" brains and "he" brains and whatever our cleverness may be as women, we are destructive rather than constructive.

No a woman's play at once becomes a marvellous study in metaphysics, but we don't go to the theatre to ponder on these deep problems.

The Bishop's Move is one of these blue chin plays.

It is as dainty in its conception and expression as a piece of porcelain. It is exquisite in its fitness and incomprehensible in its motive.

Its characters contradict themselves throughout in the most fascinatingly feminine way. The leopards change their spots and the devils drop their hoofs and when the curtain falls you throw up your hands.

"I wonder," said a girl who sat next me at a matinee last week, "if the Bishop loves her all the time?"

"You can search me!" I said. "I am only sure of one thing. That Frawncis can't be long!"

The Bishop is a woman's man—he's a bundle of contradictions and has baby ribbon run through him from the start to the finish. Dainty, delightful, charming—ah, yes—but a man for a picture or a book, not for the stage.

Confidently I waited through the acts for something to happen. The Bishop might fall in love with the widow. The little ingre-
dient fall in the fish pond and be rescued by
the widow. It looked just a bit as though this

play were going to be something unusual and spicy with wickedness when the beautiful Duchess appeared in the abbey and the Temptation of Saint Anthony was unveiled.

It began as originally. It trembled with possibility, and Mr. Thompson brought his own personality to bear upon the rôle, and we hoped much.

We might not have expected much of Hobbes, but we certainly did of Thompson. One man who sat back of me cried aloud at the close of an act: "Oh, Billy!" and there was wild enthusiasm. But it was Billy they were cheering and not the Bishop. And it was the Bishop's Move!

Of course the women are more natural and the Duchess was quite fascinating enough to have charmed a Bishop. She liked to drift in her love affairs and fish in a blue satin gown.

She was honest in a lacy, chiffon way and Miss Duran's girl was very naive and natural, but Frawncis changed his loves as he changed his clothes, at one moment right of stage talking earnestly to the Duchess and gazing in her eyes.

Then right about face and take second position. As you were. But this time talk animated to girl sweetheart and affect not to bear the Duchess.

A matinée is the only place for a character of that sort.

There are any number of them up among the green hills of Danville, but that is about the way in which the woman playwright proceeds to make a hero. He reads well, I have no doubt, but one must naturally ask the question how such a weak, inconsistent and unmanly cub could win the love of two nice women as well as his most erudite and clever uncle?

Mr. Thompson's stage clergymen are famous, and justly so. He catches the ecclesiastical pose to perfection and seems to be putting the world, the flesh and the devil constantly behind him, although he never quite gets them there.

He looks like one of the French pictures—not the jolly monk with his mind on his dinner, but rather the grave, studious and kindly one that has studied life from human documents.

Some day some one will write him a play worthy of his scope, and then we shall all cry "Oh, Billy!"

That play won't be made by a ladies' tailor, but by a Thomas, perhaps, who may be able to fit this actor's personality as delightfully as he has Mr. D'Orsay's popular gift.

Then, indeed, may the Lamb's Club rise up and call him blessed. And meanwhile the lady playwright stands with reluctant foot between the devil and the deep sea.

A play is like a pie crust, and the shortening must not be put in lengthwise. It must be built better than we girls know. The stage beckons us alluringly, but we must first learn to play the game.

At present we are wearing our laurels fastened to our brows. They are not on straight.

THE MATINEE GIRL.

THOMAS BROUGHAN BAKER DEAD.

Thomas Brougham Baker, actor and manager and for many years an officer in the United States Army, was killed in a railway accident in Chicago, his home, on Feb. 24.

Mr. Baker was sixty-eight years of age and was the adopted son of the late John Brougham. He made his first appearance on the stage in 1847 and played regularly with the old stock company until the outbreak of the Civil War, when he enlisted in the Union army. He was promoted and before the close of the war had attained the rank of colonel. It was almost entirely due to his personal efforts that the National Cemetery was established in Washington.

When peace was declared Mr. Baker returned to the stage and made a number of long tours in America and in England with John Brougham, Louis Nemo and other stars. His last professional engagement was at McVicker's Theatre, Chicago, where for several seasons he occupied the post of stage-manager.

After permanently retiring from the stage Mr. Baker re-joined the Government service as an assistant transportation agent in the Quartermaster's Department of the army. He remained in this position until his death. In 1880 he built the Brougham Theatre (now known as the Columbia), in Chicago.

Mr. Baker is survived by a widow, a son and three daughters. The funeral services were held in the family residence in Chicago, and the remains were then taken to St. Louis, where they were interred in Bellefontaine Cemetery.

GERMAN SINGERS ARRIVE.

The Penzance Opera company of Berlin, which will open at the Irving New Theatre for a series of four weeks in April, arrived in New York yesterday evening at the Hotel Waldorf-Astoria. The company is composed of forty-eight singers and is managed by Frederick von der Goltz, the famous music director of the German opera. It was planned that the company would remain in New York for a month, but as the girls did not reach New York until late in the day, and as several of the singers were found to be suffering with colds, the tour was postponed until last night. Director Goltz entertained the members of the company at luncheon immediately after they left the ship, and then hurried to arrange for the repetition of the fare. The Penzance, in place of the operatic performances, was played until the end of the week, and the Penzance company appeared last evening (Monday).

CRITIC REFUSED ADMITTANCE.

A. R. Walker, the dramatic critic of the London Times, was refused admittance to the premiere of Henry Arthur Jones' new play, The Whistling of John, which was produced on March 2 at the Garrick Theatre, London. Mr. Jones, it was stated that Mr. Walker had been unfair and partial in his criticism and called Arthur Hornblow, who produced the piece, to request the Times to send another critic. The Times, however, did not heed the request, and when Mr. Walker arrived he was refused admittance.

BACK TO THE CATHEDRAL.

Because they objected to eating entrees twice per diem, Frank Vivian Daniels, the son of Frank Daniels, the actor, in company with another fifteen-year-old student of the St. David's School at Scarsdale, N. Y., jumped from a second-story window and attempted to escape. They were caught, however, and led back to the oatmeal.

THEATRICAL EXCHANGE INCORPORATED.

The New York Theatrical Exchange was last week incorporated at Albany. The company, which is capitalized at \$100,000, is formed to operate pieces of amusement, and has as its directors Herbert J. Hirschfeld, William H. North, John Hayes, and Davis Bellah, of Brooklyn, and Edward Galt, Jr., of New York.

"THE THEATRE" FOR MARCH.

To stimulate the American dramatist, The Theatre magazine has opened a competition for an American-made play, half partitions of which appear in the March issue. The prize offered is a metropolitan production with a British cast, the magazine having a special arrangement with Charles Froehle for the production of the winning play next November. If The Theatre's competition is instrumental in producing another noted American dramatist who will be as successful, the magazine will have rendered a service to the drama. The general contents of the March Theatre are interesting and varied. The leading feature is a review by A. E. Lancaster of the managerial career of Albert M. Palmer, the veteran manager, who is shortly to be honored with a testimonial in recognition of his long and valuable service to the American drama. The article is illustrated with rare portraits of the members of the old Union Square company. An article entitled "Confessions of a Dramatic Critic" lays down the fundamental principles of the critic's duty, and will interest those who write about plays and those who read newspaper criticisms. It is twenty-three years since Hugo's drama, A Doll's House, was first produced at the Royal Danish Theatre, Copenhagen. Julius Moritz gives an account of that famous premiere and of Betty Nesnes, the Danish actress, selected by Hugo himself to play Nora. The interview of the month is with Edward H. Berens, the veteran manager, who is shortly to be honored with a testimonial in recognition of his long and valuable service to the American drama.

Gossip of the Town.



Florence Gale, New York.

Above is an excellent illustration of Florence Gale as Princess Flavia, which role she is successfully playing with the Western Players of Santa Monica. Miss Gale has made notable progress in the last few years, one of her most recent successes being in the character of Mary Blenkarn in The Blackaman. She gave this character such a sweet, womanly interpretation that her manager especially signed her to support Harry Leighton for the rest of the season. Miss Gale has every requisite to make the eminently successful actress; youth, beauty, talent and a fund of womanly sympathy. Miss Gale's present tour will end May 26. Next season she will be seen in a late success.

Mr. and Mrs. Henry W. Hitchie, of Minneapolis, recently entertained at a supper given at their residence Mr. and Mrs. Harry Berensford, of The Wrong Mr. Wright company.

Gus Hill's Happy Holidays company has covered a distance of over 10,000 miles this season. On their recent tour from Denver to New Orleans the company had special cars which were outlined with electric lights, giving a very striking effect to the train.

When it was feared that owing to the illness of Anna Barclay, of The Fight for Millions company, the audience of the High Street Theatre, Columbus, would have to be dismissed, Edith Pond volunteered to undertake the role and did so with success.

Fred Godding's Jesse James company closed a successful season at Parkersburg, W. Va., on March 2. Mr. Godding will next season head a company of his own in repertory.

Frederick Dolson, of the Central and Alcazar theatres, San Francisco, was recently burned about the neck and shoulders, his dressing gown catching fire.

A number of actresses and actors who make the Sturtevant House their abode were forced to stand in the street in scant raiment while the fire department extinguished a diminutive fire there one morning last week.

Harry Montayor, who was ill with typhoid fever for eight weeks in the Pennsylvania Hospital at Pittsburgh, and whose death was reported in several journals, has recovered and is now resting at Atlantic City. At the urgent solicitation of his former managers he will on March 16 rejoin the Chancery Circuit company in Boston, resuming his old role. Mr. Montayor desires to thank his many friends and brother Elks for their kindness to him during his period of illness.

Williams and Walker have issued to their "colored friends" a long letter in which they say that they are in no way responsible for the color line which has been drawn at the New York Theatre.

The friends of Georg Anten, the German tenor, who was recently dismissed from the Order of Albrecht and subjected to a fine of \$5,000 for alleged breach of contract with the Dresden Opera House, are making earnest endeavors to secure his reinstatement.

Bart E. Gilmore and Earl M. Schwartz have closed their comedy company and are resting at Hot Springs, Ark.

A son was born to Mr. and Mrs. E. F. Maxwell at Lima, O., on Jan. 24. Mr. Maxwell is the manager of the Faust Opera House at Lima.

A dispatch from Chicago states that Mrs. Albert Kerr, after reading Tolstoy's "Resurrection," committed suicide by taking poison, declaring that she felt herself to be a second Maslow, whose life, however, lacked the redemption vouchsafed to the Russian heroine.

The Schroeder Association, which is composed of a number of theatrical societies, will hold its annual charity ball next Thursday night at Lyric Hall.

It is announced that Albert Levering will on March 23 revive Little Lord Fauntleroy at matinees to be presented at either the Casino or the Herald Square Theatre.

The programme of the Richard Wagner Festival plays, which will be held at Munich this year, will include three complete cycles of the Ring—three performances of Lohengrin, Tristan and Isolde, Tannhäuser, and The Meistersingers of Nuremberg. In addition to the Royal Opera forces there will be many celebrated foreign artists. Zampa, Franz Flachner, and Hugo Röhr will be the conductors, while Royal Intendant Ernst von Possart will manage the enterprise.

Rivka Linden will close her season in The Gay Lord Quex at Albany on March 17. Originally the company was booked for only a six weeks' tour, but so successful was the venture that the tour was extended well through the season. Miss Linden will go to Florida for a two weeks' rest and will then return to New York to begin rehearsals in her new play, The Secret Orchard, by Maurine Casta. The piece will be produced in New York late in the spring.

The American Academy of Dramatic Arts will give its final matinee of the season at the Empire Theatre this (Tuesday) afternoon. A new four-act comedy entitled The Anglers, by Sheldon Clark, and a one-act play entitled Love in Idleness, will be presented by the students. The graduation exercises of the Academy will be held in the Empire on the afternoon of March 13.

The Rachel Lewis company, managed by John Palmer, was left stranded in Ashland, Pa. recently. The company is said to have been composed largely of young women amateurs, recruited in Scranton with promises that they would enjoy dramatic careers.

Antonio Marjori, who has acquired in the Italian quarter fame as a tragedian, will appear at the Carnegie Lyceum on the night of March 14 under the patronage of a number of prominent society women.

Tom Marks has secured for the American Amusement Association three royalty plays, Just Before Dawn, The Defaulter, and Alias of Great or New York, which he will next season add to his repertoire.

Brown 10, 11. The Telephone Girl 12, 14. Our New Minister 15. The Strollers 17, 18, and Sally in Our Alley 19-21.

JOHN R. BINGWALD.

DENVER.

A decided success, and one of the best attractions of the season, has just completed a H. R. O. week at the Broadway Feb. 22-23. William Gillette has always been a great Denver favorite and he appears at his best in *Sherlock Holmes*. The play is strictly a Gillette one, but Miss Conquest makes a sweet, winsome Miss Parrot, while the Mrs. Larrable personified by Miss Conquest was a feature of the play. *Wise Knobhead* was well received.

The old reliable White Slave is holding the boards with good business at the Tabor 22-23, while the ever living Devil's Auction favors us 1-7.

The Gambler's Daughter at the Curtis and The Merchant of Venice 22-23 are giving the towns of melodrama their all of good stuff.

RONY K. CARSTARPHEN.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—**JEFFERSON THEATRE** (H. C. Parsons, mgr.): *Neverly's Minstrels* Feb. 22; light but appreciative house. Arizona 24; good house pleased. Beads Room 26; house light; pleased. Black Patti Troubadours 27; large house; topheavy. Are You a Mason 2, 3. Lost River 4. Four Cohans 5.

MONTGOMERY.—**MCDONALD'S THEATRE** (G. F. McDonald, mgr.): *Hoyt's Comedy* on Feb. 22-23; very good business; good co. Duncan Clark's Lady Minstrels 4.—**MONTGOMERY THEATRE** (Mincher Brothers, mgr.): *Florodora* 24; large business; satisfactory performance. Arizona 25 pleased good business. The Four Cohans 3. Are You a Mason 4. Lost River 5.

MONROVIA.—**THEATRE** (J. T. Tammann, mgr.): *McCrory's Comedy* on Feb. 24-25; good co. Army in the寨 26. The Four Cohans 2. Lost River 27. Are You a Mason 7. *Reinhardt's* 8. Mr. Jolley 12. Richard Hindleid 14.

MOBILE.—**EDUCATOR**—**EDUCATORS' OPERA HOUSE** (W. L. Littrell, mgr.): *Princess and Doctor's* Minstrels 24; house and co. good. *Pearce-Heldman's* 25-26; house and co. good. *Black Patti Troubadours* Feb. 27; house and well pleased audience. Richards and Pringle's Minstrels 28.

TALEADEGA.—**CHAMBERS' OPERA HOUSE** (F. G. Chambers, mgr.): *Black Patti Troubadours* Feb. 27; house and well pleased audience. *Richards and Pringle's* Minstrels 28.

SHILOH.—**ACADEMY OF MUSIC** (Long and Ross, mgr.): Arizona 29 to moderate business. Four Cohans 4. Are You a Mason 5.

ARIZONA.

PHOENIX.—**DORRIS THEATRE** (J. W. Stechan, mgr.): *Curtain Comedy* on Feb. 25-27 in the Octagon. *Men and Master*, East Lynne, When the Bell Tolls and in New England.

ARKANSAS.

LITTLE ROCK.—**CAPITAL THEATRE** (R. S. Hamilton, local): *Pearce-Heldman's* co. Feb. 22-27 in *At the Stroke of One, Slave of Russia, Diamond Dick, A Midnight Marriage and Dangers of New York*; good performances and business. *The Elephant Hour*; fair business and business. *The Irish Pantomime* 2, 3. *Wanda* 4, 5. *Archie 6*. *A Wise Member* 7. *The Show Girl* 8. *Pack's Bad Boy* 10. *Side Tracked* 11. *Old Arkansas* 12. *Al. Wilson* 13, 14. *Katherine Kidder* 15. *The Wards* 17, 18. *Pearce-Heldman's* co. 22-23 (return).

NOT SPRINGS.—**GRAND OPERA HOUSE** (Bishop and Head, mgr.): *Gagnon Stock* co. Feb. 17-22 to large business. *The Irish Pantomime* 2, 3. *Wanda* 4, 5. *The Show Girl* 6. *Archie 7*. *Pack's Bad Boy* 8. *Side Tracked* 9. *Al. Wilson* 10. *Wise Member* 11. *Katherine Kidder* 12. *Old Arkansas* 13. *Al. Wilson* 14. *Side Tracked* 15. *Wanda* 16. *Archie 17*. *Pearce-Heldman's* co. 22-23 (return).

PINE BLUFF.—**NEW ELKS THEATRE** (Charles Sanford, mgr.): *Old Arkansas* 4. *Andrey 5*. *The Show Girl* 7. *Hoyt's Comedy* on 9-14. *Katherine Kidder* 17. *Other People's Money* 20. *G. W. Scott* co. 22-23.—**PINE BLUFF OPERA HOUSE** (R. Holland, mgr.): *Eugene Sorenson's* Bands Room 7.

PORT SMITH.—**GRAND OPERA HOUSE** (W. L. Hollingshead, mgr.): *The Denver Express* Feb. 24; fair performance to large business. *Tolson Stock* co. (return) 27.

CALIFORNIA.

OAKLAND.—**MACDONOUGH THEATRE** (Hall and Brown, local): *Anna Held in The Little Dutchess* Feb. 22 to largest house in the history of theatre; receipts for one performance, \$2,000.50; pleased. *Lovers' Lane* 24, 25 to fair patronage. *Nance O'Neill* 26-28 to crowded houses; performances greatly appreciated. *The Heart of Maryland* 1. *The Killies* 2.—**DEWEY THEATRE** (Ed. Chapman, mgr.): *Dewey Stock* co. (return) 27.

LOS ANGELES.—**THEATRE** (H. C. Wyatt, local): *Dark Eyes* 22-23. *The Heart of Maryland* 9, 10. *A Turkish Texas* 9-11. *The Minister's Daughters* 12-14.—**GRAND OPERA HOUSE** (R. L. Oliver, local): *Anna Held in The Little Dutchess* Feb. 22 to crowded houses; audience very enthusiastic. *Lovers' Lane* 27. *The Heart of Maryland* 3. *Lord Strathmore* 4. *Wise Member* 5. *The Fatal Wedding* 10. *Archie 12*. *Gis Olson* 20. *William Gillette* 28.

FRESNO.—**BARTON OPERA HOUSE** (R. G. Barton, mgr.): *A Stranger in New York and a Trip to Chinatown* Feb. 21, 22 to fair business. *Nance O'Neill* in *Magnolia* to large house. *The Spy of Gettysburg* 23 to immense business. *The Heart of Maryland* 4.

RAZAA.—**OPERA HOUSE** (R. F. Hogan, mgr.): *New York Vaudeville* Read Stock Feb. 22; good co. to light house. *Unity Minstrels* (local) 23 to 2, R. O.: performance good.—ITEM: The Elks came to town 200 strong 14 to Institute Napa Lodge, No. 822. Fifty-one members were initiated.

MARYSVILLE.—**OPERA HOUSE** (G. W. Hall, mgr.): *New York Vaudeville* Show Feb. 24; small attendance; good performance.

COLORADO.

PUEBLO.—**GRAND OPERA HOUSE** (H. F. Sharpless, mgr.): *The Cowgirl and the Lady* Feb. 25 to crowded house. *James Neill* 27 in *The Hon. John Grisby* to good business. *The Devil's Auction* 28 to 2, R. O.

GRAND JUNCTION.—**PARK OPERA HOUSE** (Edwin A. Haskell, mgr.): *The Fatal Wedding* Feb. 21; fair business; performance good. *The Cowboy and the Lady* 20 to good business. *Murray and Mack* 10.

ASPEN.—**WHEELER OPERA HOUSE** (Billy Van, mgr.): *Castilian Vengeance* (local) Feb. 27; poor performance; very small house. *The Resurrection* 13.

OURAY.—**WRIGHT'S OPERA HOUSE** (Dave Frakes, mgr.): Dark.

CONNECTICUT.

NEW HAVEN.—**HYPHEN THEATRE** (G. B. Bissell, mgr.): *The Altar of Friendship*, with Nat C. Goodwin and Maxine Elliott, 2 called out a large and fashionable gathering, and shortly after 7.30 R. O. was at a premium. The play, seen here last season with John Mason and co., is a pleasant trifles, but quite unusual to so talented an actor as Mr. Goodwin. He made the most of it, however, and the company was delighted. Mr. Elliott wore some charming gowns and all there were out to see all smiling. curtain calls after each act and a most speech proved the evening's entertainment an unforgettable one. Andrew Mack was created by a representative audience 2, and his charming new play, *The Bold Soper Boy*, by Theodore Burt Sayer, made a most emphatic hit. The lines of the play are witty, the situations cleverly devised, and the co. is excellent. As Gerald Adair Mr. Mack had a rough, comical role. His songs are now and carry and his voice as soft as silk. Mr. McLean made a speech after act 2. Eddie Heron as Bill scored heavily, but there was not enough of him. Frances Ring, Maggie Fielding, and little Vivian Martin are deserving of more than a passing word. Stuart Robson canceled on account of illness 4. There had been an unusually large sale. Independent Symphony Concert crowded the house with distinguished gathering 5; excellent program.

Deacon Thompson matinee and evening 7. In Old

Kentucky 9. Mrs. Le Moyne 10. Alice of Old Virginia 12. Heinrich Oberholz and His Co. 13. *John G. Neill* 14. *Marie Harriet* 15. *John G. Neill* 16.

ELGIN.—**OPERA HOUSE** (G. R. Bunnell, mgr.): At Elgin 2-7 dim banner business. Southern plays of way meet with favor here, and there was manifest great interest in the stirring drama. At Piney Woods, David Bington and his talented wife, Georgia Walcott, are great favorites, and their work was thoroughly appreciated and criticized..—ITEM: Why Women Sin to avoid tax office receipts 5-7; comedy 8-10.—**COLLEGE STREET HALL**: lectures.—ITEM: O. R. Bunnell had article "Standard" recently on "The Flat Foot Party," in which he interestingly recalls history of early circus days.—A banquet was tendered M. Stewart by Southern Orchestras in honor of his recently-accused birthdate 8.—Andrew Mack was guest of St. Patrick Club 3.—**JANE MARLIN.**

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Harter, mgr.); The Katzenjammer Kids Feb. 26 fairly pleased good house.

AUBURN—HENRY'S OPERA HOUSE (J. C. Henry, mgr.); Hearts of Gold Feb. 27, 28; fair houses. A Turkish Texan 4. U. T. C. (Stetson's) 9. Moving Pictures 17. The Missouri Girl 21.

ROCKVILLE—OPERA HOUSE (Theodore F. Gashier, mgr.); Hearts of Gold Feb. 25 and A Cluster of Diamonds 2 failed to appear; both cos. have disbanded.

KENDALLVILLE—BOYER OPERA HOUSE (A. M. Boyer, prop.); Human Beasts Feb. 26; large house; performance satisfactory. A Turkish Texan 5. Stetson's U. T. C. 11.

HUNTINGTON—OPERA HOUSE (Ed. Harter, mgr.); The Katzenjammer Kids Feb. 27 pleased large house. Pickings from Puck 2; fair house and satisfactory.

NEW CASTLE—ALCAZAR OPERA HOUSE (R. F. Brown, mgr.); The Night Owl 3; fair house; performances fair. The Dice of Death 4. Pickings from Puck 6. The Old Cross Roads 10.

BURKIRK—TODD THEATRE (Charles W. Todd, mgr.); New York Day Feb. 26; fair performance and business. The Dice of Death 2; good performance and business. The Resurrection 10.

GREENSBURG—THE GRAND (A. Copet, mgr.); A Homespun Heart Feb. 25; fair performances; small house. Gentry Stock co. 11-12. Way Down East School 19.

VALPARAISO—NEW MEMORIAL OPERA HOUSE (A. F. Heisner, mgr.); A Turkish Texan 2; good house; pleased. Katzenjammer Kids 22. Reservoirs 10.

MUNCIE—WIGG'S GRAND OPERA HOUSE (H. R. Wigg, mgr.); Le Voyage au Congo Feb. 26 in fair house. The Katzenjammer Kids 25 interested fair house.

CINCINNATI—IRVING'S OPERA HOUSE (J. W. Irvin, mgr.); Through the Center of the Earth 1. Fox's 11.

ALBANY—HOWARD'S OPERA HOUSE (George O. Howard, mgr.); Dark.

DETROIT—ELVIRA THEATRE (G. W. Maxwell, mgr.); Dark.

INDIAN TERRITORY.

BUCKNER—OPERA HOUSE (A. A. Kline, mgr.); The Wizard of Oz Feb. 26; good house. The Devil's Lane 2. Jimmie Johnson, Other People's Money 2. The Indian 2. Captain Jinks 7. Burley-Taylor Co. 10. Burley-Taylor co. 11-12.

OKLAHOMA—WAGNER OPERA HOUSE (H. L. Wagner, mgr.); Gumbo's Madison Square Theatre Feb. 25-26. The Jolly Boys 2. Richards and Richards' Minstrels 2.

IOWA.

DES MOINES—METROPOLITAN OPERA HOUSE (O. Klemm, mgr.); Paul Gilmore in The Tyrant of Town 2; light house; excellent. Are You a Man? 4. H. T. C. 1. Captain Jinks 2. The Devil's Lane 2. Jimmie Johnson, Other People's Money 2. The Indian 2. Captain Jinks 7. Burley-Taylor Co. 10. Burley-Taylor co. 11-12.

WICHITA—CRAWFORD'S OPERA HOUSE (W. E. Crawford, mgr.); The Devil's Lane 26; good house. The Devil's Lane 27; good house. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Missouri's Daughter 21.

FRANK B. POSTER.

NEW YORK—MARGOT BREWER THEATRE (Margot Brewer, mgr.); A Devil's Lane Feb. 25; good house. The Devil's Lane 26; good house. The Devil's Lane 27; good house. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house.

ADRIEN E. MUMFORD.

NEW YORK—PORTER'S OPERA HOUSE (W. E. Porter, mgr.); The Devil's Lane 25; good house. The Devil's Lane 26; good house. The Devil's Lane 27; good house. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Missouri's Daughter 21.

WASHINGTON—GRAND OPERA HOUSE (Chas. E. Smith, mgr.); Paul Gilmore in The Devil's Lane 26; good house. The Devil's Lane 27; good house. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Missouri's Daughter 21.

DAVENPORT—WIRTH'S OPERA HOUSE (Wirth, mgr.); The Devil's Lane 24; The Tyrant of Town 25; good house. The Devil's Lane 26; good house. The Devil's Lane 27; good house. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Missouri's Daughter 21.

SHAWNEE CITY—GRAND OPERA HOUSE (A. S. Shawnee, mgr.); The Devil's Lane 24; The Tyrant of Town 25; good house. Katherine Willard in The Devil's Lane 26 pleased good audience. The Devil's Lane 27 pleased good audience. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Missouri's Daughter 21.

MEMPHIS—GRAND OPERA HOUSE (Chas. E. Smith, mgr.); The Devil's Lane 24; The Devil's Lane 25; good house and performances. You Young Folks 26; good house. The Devil's Lane 27 pleased good audience. The Devil's Lane 28 pleased good audience. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Missouri's Daughter 21.

NEW YORK—GRAND OPERA HOUSE (William H. Kirk, mgr.); Paul Gilmore in The Devil's Lane 25; good house. The Devil's Lane 26; good house. The Devil's Lane 27; good house. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Missouri's Daughter 21.

DUBLIN—GRAND OPERA HOUSE (William H. Kirk, mgr.); Paul Gilmore in Miss Simplicity 2; good house. Frank Daniels in Miss Simplicity 3. Are You a Man? 4. Jefferson to Angeles 10. The Devil's Lane 11-12. Howard and Deasey 10-21. COATES' OPERA HOUSE (Frank W. Coates, mgr.); Dr. Lester 22 opened to light house. STOUT AUDITORIUM (T. N. G. A., mgr.); A. M. Newell, none listed. 8.

PONT BUDGE—MIDLAND THEATRE (Beth Morehouse, mgr.); A Royal Slave Feb. 24; good house. Failed to open. Burley-Craigie 25 canceled. California; good satisfaction to large house. Chas. Lister 26 opened to R. R. O. in Stricken Blood. H. J. Carpenter's For Her Sake 22. A Gambler's Daughter 23. A Breezy Time 27. A Devil's Auction 38.

MASON CITY—PARKER'S OPERA HOUSE (A. T. Parker, mgr.); Boston Prince Opera co. 8. R. J. Carpenter's For Her Sake 17. A Breezy Time 21. The Devil's Lane 22; good house. The Devil's Lane 23; good house. The Devil's Lane 24; good house. The Devil's Lane 25; good house. The Devil's Lane 26; good house. The Devil's Lane 27; good house. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Devil's Auction 38.

CHEROKEE—GRAND OPERA HOUSE (M. E. Robertson, mgr.); The Darkest House Feb. 23; fair house. A Royal Slave 24; very fine; good house. A Devil's Lane 25 (return); good; poor house. Carpenter's For Her Sake 26. Roger Prince Opera co. in The Chimes of Normandy 27. Younger Brothers, Bank Robbers 28.

CEDAR RAPIDS—GREENE'S OPERA HOUSE (John R. Henderson, mgr.); Burley-Craigie in The Secretary 24; fair house. The Devil's Lane 25; good house. A Devil's Lane 26; packed matinee houses; good house in evening. The Chaperone 2; large house; good performance. The Flints, hypnotists, 9. 10. The Emerald Isle 11. Creator's Band 12. Chase-Lister 13. A Breezy Time 17. A Devil's Auction 18.

WATERLOO—BROWN'S OPERA HOUSE (C. F. Brown, mgr.); California Feb. 21 pleased good house. Was She to Blame 22; failed to appear. Casey's Troubles 27; fair business. Are You a Man? 5. Mrs. Brune 12. R. J. Carpenter's For Her Sake 14. The Gambler's For Her Sake 15. Burley-Craigie 17. A Devil's Auction 20. Klemmer's Stock co. 23-25.

CLINTON—ECONOMIC THEATRE (Bush Brothers, mgr.); The Princess Chic Feb. 24; fair business. A. R. Smith 25; good house. The Devil's Lane 26; packed matinee houses; good house in evening. The Chaperone 2; large house; good performance. The Flints, hypnotists, 9. 10. The Emerald Isle 11. Creator's Band 12. Chase-Lister 13. A Breezy Time 17.

CENTERVILLE—ARMORY OPERA HOUSE (Payton and Swearingen, mgr.); Peck's Bad Boy Feb. 26; pleasing performance to cause. The Devil's Lane 27; fair house. Carpenter's For Her Sake 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; The Devil's Auction 38.

OSKALOOSA—MASONIC OPERA HOUSE (Frank Jersey, mgr.); King Dodo 4. A Railroad Jack 5. Peck's Bad Boy 7. The Christian 11. In His Henry's Minstrels 18. Hudgigan's Troubles 20. One Night in

June 21. The Devil's Auction 22. Kidnapped in New York 23. The Moonshiner's Daughter 21.

MARSHALLTOWN—ODOME THEATRE (Brothers, mgr.); A Railroad Jack Feb. 26; good house; performance and house. Callahan's Comedy 27; good house. The Little Doctor 28. The Devil's Auction 29; good house. King Dodo 2. Burley-Craigie and Master 4. Captain Jinks 5.

COUNCIL BLUFFS—NEW THEATRE (A. B. Bell, mgr.); Katherine Willard in The Power of Love 25; pleased large audience. The Telephone Girl 27; satisfactory audience. The Devil's Lane 28; good house. The Devil's Lane 29; good house. The Devil's Lane 30; good house. The Devil's Lane 31; good house. The Devil's Lane 32; good house. The Devil's Lane 33; good house. The Devil's Lane 34; good house. The Devil's Lane 35; good house. The Devil's Lane 36; good house. The Devil's Lane 37; good house. The Devil's Lane 38; good house. The Devil's Lane 39; good house. The Devil's Lane 40; good house. The Devil's Lane 41; good house. The Devil's Lane 42; good house. The Devil's Lane 43; good house. The Devil's Lane 44; good house. The Devil's Lane 45; good house. The Devil's Lane 46; good house. The Devil's Lane 47; good house. The Devil's Lane 48; good house. The Devil's Lane 49; good house. The Devil's Lane 50; good house. The Devil's Lane 51; good house. The Devil's Lane 52; good house. 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THE FOREIGN STAGE

PARIS.

Theatrical Events and Comedy of the French Capital.

(Special Correspondence of The Mirror.)

PARIS, Feb. 22.

Since my last letter to you the manager, the actors and the theatre have been dancing merrily so lively that I scarce know where to make a beginning. We have had a number of new productions, and still find of chatter much greater benefits for the British fisherman. The scenes of the latter here, I must say, do speak a great deal, for the people are asking themselves, "Why are the fishes so improvident as to depend solely on the sardine, when, by having other nests, they could catch other fish?" Nevertheless, the benefits still go on and the fishes still throng to Brittany, which is fortunate and just, for the lack of foresight is not necessarily a crime. It is, no doubt, ignorance, but even ignorant people must eat. Is it not so?

Madame Bernhardt, who met with no great success in her last venture of Théâtre de l'Alcazar, has undertaken upon the stormy sea of the stage in another craft. This time it is Andromaque. Again she has not met with wonderful success and is soon to tie to the dock this last and launch a magnificent production of Gauthier's "Wuthher," which Paul Decourville has adapted for her use. Decourville is a master of fine and I am sure that in his adaptation he will add a tender note of simplicity to the original, though as he has so little to build upon I fear that he can create nothing startling and nothing that will live.

But about Andromaque. It was a beautiful production and the music of Saint-Saëns, which was used to raise and lower the curtain, was in itself an inspiring story of the events that followed and preceded. Bernhardt was admirable in the role of Bernadette. She was superb in her portrayal of the most subtle traits of a woman's nature.

On the first night a spectator missed the performance. And then there was a hunt for the offender, who, luckily for him, escaped. But his example lived, for the students of the Latin Quarter, who deem Racine to be the patron saint of their beloved Odilon, and who regarded the performance of the divine Sarah as an insult to his memory, at each performance would him "the pit of snakes." For they objected to the burlesqued scene of the courtiers before Pyrrhus and they resented the crowding out of their beloved Andromaque. And these students, oh men, when they do not like a thing, they give no one else the opportunity to do so. Hence, Sarah lost her confidence and announced nightly change of bill.

I am told that she will close her season in April. Poor Sarah! The Fates have not been kind to her of late.

On the eleventh, at the Théâtre Cluny, we had Les Gélatins de Veauvert and L'Affaire Champignon. The first is what you call a farce. It is in three acts and is the work of M. Grent-Dancourt. It was an amusing, bright piece, having complications amusing and situations extremely funny, and it was to laugh, even though one did not feel like mirth. Mlle de Mayer was very amusing and clever in her role, and the rest of the company, M. Mercier and Arnould and Mademoiselle Berry, Gilbert, and Fevry, all were excellent.

The after piece, L'Affaire Champignon, was a playlet in one act adapted from the works of that master of humor, J. Molinaux. It too, was as amusing as one would care to have it.

The Count de Monte Cristo, or Enoch Arden, as you will, have come to us again, but this time under the nom de guerre of Le Colonel Chabert, a piece which was on the thirteenth produced at the Théâtre Antoine. For the plot of this play is that the Colonel, whom they believed to have been killed at Syria, returns to France under the Restoration. His wife has remarried and le pauvre Colonel makes himself known only to be cast forth into the wilderness. The play is from the novel of Balzac and has been adapted in four acts by Louis Forest. The second and third acts are splendid, but Balzac's work has not been improved upon by M. Forest, who has rather modified than developed the subject.

Bonne Fortune, a comedy in two acts, the work of M. A. Picard, was produced at the same theatre on the same evening. It was an excellent little piece, having three characters, a husband, his wife, and a friend. There is little action in the play and it is somewhat artificial. But the dialogue is subtle, bright and altogether charming and the piece was well received.

Again we laugh. For La Famille Boléro, a four-act comedy by MM. Henneguin and Billard, which was produced at the Nouveautés, is a piece at which one must laugh. But, nevertheless, you cannot deny that it is funny, and you laugh. The man next you laughs, as does the man next to him. So, voilà! It is worth the while, after all. Madame Maurel, M. Torinand, Miles Caudine and Génest are all excellent. M. Germain, too, is clever, as is Madame Magnier.

Then, on Feb. 20, at the Scala was presented Services d'Amour, an operetta in two acts and six scenes by M. Dumas, with the music of M. Christin. The piece is beautifully mounted, the costuming extravagant and the music pleasing. However, it is not wonderful in any way and will not set the ocean, nor 'e'en the land, afire. With the opera is a pantomime in which that most graceful and supple Mlle. Thylde gives a charming little dance, and adds materially to the entertainment. This pantomime is called La Chula and is a scene of the Spanish court. It would not be well to dwell on the plot of Service d'Amour, for it is fanciful and imaginary and amounts to not a great deal.

Following an opérette, we have two comedies at the Théâtre. The pretty theatre refuses to ally itself to either one thing or the other, you see, and we can never tell what it will grant us. Its latest offerings are L'Hameçon, a comedy in three acts by Durantières and Bouvet, and La Marée de Mardi Gras, a folie-ronde in three acts by Lambert Thibout and Grangé. The first, though in some places to a degree excellent, is but, alas, poorly constructed—elementary, as it were. As a structure it is full of knot holes and cracks, while its walls are sadly warped. And still there is a certain degree of merit, for there are situations cleverly conceived and amusing. Mlle. Mylo d'Arcy is exceptionally pleasing, but as to the others, oh bien—I pause. The second piece is not exceptional. It is, however, cleverly played by Rouvier, Mlle. Pouché, and M. Delaunay.

A comedy-bouffe that has attracted the attention and won the praise of all is L'Enfant du Miracle of MM. Garant and Charvat, which was produced on Feb. 21 at the Athénée. Now, this piece is well constructed, it has finish, it has movement, it has grace, it is interesting. It has a kind of harshness and cruelty and disrespect, but it is all brightly and alluringly covered and adds to the enjoyment of the piece, the plot of which hinges on the losing and later the finding of a will. The cleverness and gentility of Mesdemoiselles Caron and Dignot enable one to excuse speeches that are, perhaps, a little too "pointed," as you say, and MM. Lévesque, Bouchard and Février are also pleasing. I think that there can be no doubt, although it has not as yet been announced, that L'Enfant du Miracle will remain at the Athénée until the close of the season.

The Figaro has just announced the death of M. Riga, stage-manager of the Variétés, and the Temps tells us that Mlle. Germaine Riva and a young actress and Théodore de Glaser, the impresario of a touring company, have also passed away.

Douay and Descaze are writing a four-act play which will be seen next year. It will be named La Vagabonde. It should do well on tour with this title.

I have been listening closely but have not been able yet to hear what place it is that will follow the Famille Boléro at the Nouveautés. And yet

it is rumored that it will be a comedy by two unknown writers, one of whom is of the three or two who have collaborated often and well.

With the passing of Courta, who died at the age of seventy, we lose a clever actor and a man who had the respect of all. Playing a prominent part in Les Derniers Cortesques, he caught a chill and died soon after. He had been on the stage for half a century, and he will always be remembered for his origination of the rôle of Phœbe Féve in L'Enfant Prodigue.

Le Secret de Polichinelle has broken the records of the Gymnase, for during the first month it made 175,000 francs (\$25,000, is it not?). And Madame Judic, to her it has been a chariot of triumph.

We are all thronging to the English Opera, and they tell me that another band of maidens are coming over from the foggy island. Ah, those English girls! I have never before realized how much they possessed of shadown.

The Comédie seems to be growing quite impossible. Miles, Brando, Bouilly, Laroche, Moreau, and Auger have all left its walls as rats (pardon me, no disrespect to the ladies) about a sinking ship. I fear that there will be frequent and tremendous explosive changes there before long. Hé bien, perhaps then there may be order out of chaos.

Janvier's Les Apprêts will see its premiere at the Odéon on Feb. 26, and meanwhile Réveret has announced its last performance, though it will probably uphold its name just the same.

And then, too—but, hark! I seem to hear "Hold, enough."

La Baix.

ROME.

Traversi's New Play—Concerning the Alban Theatre—Theatrical News.

(Special Correspondence of The Mirror.)

ROME, Feb. 17.

Traversi's new piece, The Happiest Days of Life, is a satire on long engagements. He said to me a few days before the piece was brought out that he had studied the period which is considered to be the happiest of a man and woman's life, "and I discovered," he said, "that it was the contrary. The engagement period is full of all kinds of annoyances, and my engaged couple on the stage are almost tired of marriage before being married. And when the marriage is postponed die the lovers are delighted."

The scene in Rome, and the characters belong to the highest class of Roman society. One of the characters, the young man's father, is amusing in his way. He is a hypochondriac, but when the lawyer alludes to his possible death, in speaking of the marriage contract, he bursts out into such a rage that his imaginary ailments are cured on the spot, and forever.

The young girl's uncle is another funny character. He is an old rood, boisterously gay and unconsciously thinking mischief wherever he goes.

This part is played by Novelli in his great and incomparable style. He was exquisitely perfect all through the piece—was, indeed, his life and soul. The two first acts went off splendidly. But the "gods" did not seem to like the last act, though they did recall Traversi five times.

The scene of the quarrel between the young couple, which closes the second act, is quite a little gem in its way, and requires perfect acting to make it take with all.

Traversi wrote the piece in his villa at Posillipo, Naples. But the last scene he wrote on the railway, as he had to go to Paris to be one of the witnesses in the Franco-Italian fencing match. En route he split the ink in his pocket and ruined a new palette.

Among the little bon mots of the piece I remember but this one: "Marriage is a book the faults of which are seen only after it has been printed, and the 'corrector' is never the husband."

Traversi has four other pieces on hand, one dealing with a new phase in passion. Another is a satire on women who think themselves intellectual, and the third, called The Knaves of Hearts, is a satire on the young men of the present day, as cowardly in their intercourse with women. The fourth treats of criminals and their accomplices.

Besides writing for the stage, Traversi writes nearly one hundred letters per diem, pays about twenty visits, dines and lunches out every day, and is always ready to serve a friend. He is the last of real conversationalists. With him conversation is an art. He is never at a loss for a word of wit, irony or paradox. He is bright, alert, witty, light, and yet at the same time profound. His conversation has been compared to champagne for brilliancy, and fine lace for delicacy.

These same qualities you find in his plays, though they may not always be understood, Latin wit being so different from Anglo-Saxon humor, which itself is not understood by the Latin race.

Altogether, Traversi has already given eleven successful pieces to the Italian stage. His dream is to restore Italian comedy to its primitive perfection, as D'Annunzio's dream is to revive the purely classic drama on the Italian stage. For the present the public is more in favor of Traversi than of D'Annunzio.

This reminds me that King Numa, which is to inaugurate the Alban Theatre in 1904, is not a tragedy, but only a musical myth.

"The Alban Theatre," says D'Annunzio, "is to be the national theatre of Italy. It will be inaugurated with a great festival of music and dancing. Oh, it is no longer a dream! It is a fact, for the funds to build it are now ready."

King Numa will appear on the stage, guided by Egeria. It was he who gave religion and civil laws to Rome; it was he who laid the foundation of Rome's dominion over the world, and it is he who will inaugurate Italy's national theatre!

I shall only sow the seed for this. Others will reap its fruits. Other intellects will complete my work—other forces, other youthful minds!"

D'Annunzio is busy writing a new Parisina and a Sigismundo Malatesta. After these he purposed writing on three epochs of Florence: "1300," "the Republic," and "Medici," and after these he will choose subjects from Sicily, Milan, Venice and every region of Italy, so long as life is spared to him!

Meanwhile, as if inspired by D'Annunzio's dream, we have had a burlesque on the foundation of Rome, at our Quirino Theatre. It begins with a duel between Mars and Cupid in the vestal's sacred grove. Then comes a love duet between Mars and Rea Silvia, who lets the sacred fire go out and is condemned to death by King Amulius, surrounded by augurs, priests and vestals, and Pulcinella!

In the second act we see the wolf feeding the twins, who are being mourned by Faustus and Lentus.

Romulus and Remus presently grow to manhood and quarrel for supremacy. The vultures are consulted and Romulus is king. He then goes to the Neptune festival with soldiers, wrestlers, vagabonds, and Pulcinella. The rape of the Sabines ends the act. The third act shows Tarpeia's treachery and the battle between the Romans and the Sabines, with the intervention of the women and their children. The whole thing is amusing and the music is light and bright.

Another new and fantastic opera is Oceana, by Smareggia. Here the scene lies in Syria in the patriarchal ages. A young girl is beloved by the chief of a wandering tribe and by Neptune, who pours all his marine wrath on the lovers. There is no interest whatever in the libretto, and this accounted much for the non-success of the opera, though it contains many really beautiful pieces of music. The overture, for instance, is magnificent, as also is the quintette in the third act, which had to be repeated. The scenery was perfect, and that alone ought to have made the opera a success, but it did not.

The Italian press is furious against Sardou's Dante, and really, if at all like the synopsis given of it must be a ridiculous hash of some of Dante's cantos, with incorrect dates and details.

In Florence they have opened an "experiment

al" theatre, something in the style of the Antzéne Theatre in Paris, the policy being to produce the works of unknown authors who cannot command in having them produced elsewhere. The two first pieces given were a one-act comedy by Ugo Vacca, and For Mother, a play in five acts by Amédée Sorville. At another performance Théâtre, in three acts, was given, and a one-act sketch in verse, Pergolesse. Of these, For Mother has so far been the most successful. The plot is very simple. Count Mansfroni is in love with Blanche Casali; but to please his mother he marries Luciane, who in his turn loves Blanche. Ugo Vacca, who is in love with Blanche, tells Mansfroni of his wife's love for the Marquise. Man and wife have a quarrel and the Count intends to sue for a separation when he is called to his mother's bedside. She dies and for her sake the Count forgives his wife, and they are reconciled. The play pleased.

Le Secret de Polichinelle has broken the records of the Gymnase, for during the first month it made 175,000 francs (\$25,000, is it not?). And Madame Judic, to her it has been a chariot of triumph.

We are all thronging to the English Opera, and they tell me that another band of maidens are coming over from the foggy island. Ah, those English girls! I have never before realized how much they possessed of shadown.

The Comédie seems to be growing quite impossible. Miles, Brando, Bouilly, Laroche, Moreau, and Auger have all left its walls as rats (pardon me, no disrespect to the ladies) about a sinking ship.

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THE FOREIGN STAGE

PARIS.

Theatrical Events and Comedy of the French Capital.

(Special Correspondence of The Mirror.)

Paris, Feb. 23.

Since my last letter to you the manager, the star and the tragedie have been dancing on lively that I scarce know where to make a choice. We have had a number of new productions, & most of them much good, especially those for the Breton fisherman. The scenes of the latter have, I regret to say, defaced a great deal, for the people are asking themselves, "Why are the fishes so improvident as to depend solely on the sunfish, when, by having other nets, they could catch other fish?" Nevertheless, the benefits still go on and the drama still thrives in Brittany, which is fortunate and just, for the lack of foresight is not necessarily a crime. It is no doubt, ignorance, but even ignorant people must eat. Is it not so?

Madame Bernhardt, who met with no great success in her last venture of *Théâtre de l'Alcazar*, has embarked upon the stormy sea of the stage in another craft. This time it is *Andromaque*. Again she has not met with wondrous success and is soon to tie to the dock this last and launch a magnificent production of Gauthier's "Werther," which Paul Droucoulle has adapted for her use. Droucoulle is a master of fitness, and I can see that in his adaptation he will add a tender note of simplicity to the original, though as he has so little to build upon I fear that he can create nothing startling and nothing that will live.

But about *Andromaque*. It was a beautiful production and the music of Saint-Saëns, which was used to raise and lower the curtain, was in itself an inspiring story of the events that followed and preceded. Bernhardt was admirable in the role of Bernice. She was superb in her portrayal of the most subtle traits of a woman's nature.

On the first night a spectator blessed the performance. And then there was a hunt for the offender, who, luckily for him, escaped. But his example lived, for the students of the Latin Quarter, who deem Racine to be the patron saint of their beloved Odysseus, and who regarded the performance of the divine Sarah as an insult to his memory, at each performance would hiss like a pit of snakes. For they objected to the burlesqued scene of the courtiers before Pyrrhus and they resented the crowding out of their beloved *Andromaque*. And these students, oh me, when they do not like a thing, they give one else the opportunity to do so. Hence, Sarah lost her confidence and announced nightly change of bill.

I am told that she will close her season in April. Poor Sarah! The Fates have not been kind to her of late.

On the eleventh at the Théâtre Cluny, we had *Les Galantes de Vouvrage et L'Affaire Champignon*. The first is what you call a farce. It is in three acts and is the work of M. Guillet-Descout. It was an amusing, bright piece, having complications amusing and situations extremely funny, and it was to laugh, even though one did not feel like mirth. Mlle. de Mayer was very amusing and clever in her role, and the rest of the company, M. Mercier and Arnould and Mademoiselle Berry, Gilbert, and Favry, all were excellent.

The after piece, *L'Affaire Champignon*, was a playlet in one act adapted from the works of that master of humor, J. Molinaux. It, too, was as amusing as one would care to have it.

The Count de Monte Cristo, or *Renzo Arden*, as you will, have come to us again, but this time under the nose de guerre of Le Colonel Chabert, a piece which was on the thirteenth produced at the Théâtre Antoine. For the plot of this play is that the Colonel, whom they believed to have been killed at Ryton, returns to France under the Restoration. His wife has remarried and le pourre Colonel makes himself known only to be cast forth into the wilderness. The play is from the novel of Balzac and has been adapted in four acts by Louis Forest. The second and third acts are splendid, but Balzac's work has not been improved upon by M. Forest, who has rather modified than developed the subject.

Bonne Fortune, a comedy in two acts, the work of M. A. Picard, was produced at the same theatre on the same evening. It was an excellent little piece, having three characters, a husband, his wife, and a friend. There is little action in the play and it is somewhat artificial. But the dialogue is subtle, bright and altogether charming and the piece was well received.

Again we laugh. For *La Famille Beldro*, a *comique caustique* by MM. Hennequin and Billaud, which was produced at the Nouveautés, is a piece at which one must laugh. It is, to be sure, fantastic and absurd. But, nevertheless, you cannot deny that it is funny, and you laugh. The man next you laughs, as does the man next to him. So, voilà! It is worth the while, after all. Madame Maurel, M. Torinand, Miles. Cassine and Genoux are all excellent. M. Germain, too, is clever, as is Madame Magnier.

Then, on Feb. 20, at the Scala was presented *Servies d'Amour*, an operetta in two acts and six scenes by M. Dumas, with the music of M. Christophe. The piece is beautifully mounted, the costuming extravagant and the music pleasing. However, it is not wonderful in any way and will not set the ocean, nor e'en the land, afire. With the opera is a pantomime in which that most graceful and supple Mlle. Thylida gives a charming little dance, and adds materially to the entertainment. This pantomime is called *La Chula* and is a scene of the Spanish court. It would not be well to dwell on the plot of *Servies d'Amour*, for it is fanciful and imaginary and amounts to not a great deal.

Following an *opérette*, we have two comedies at the Trianon. The pretty theatre refuses to ally itself to either one thing or the other, you see, and we can never tell what it will grant us. Its latest offerings are *L'Hameçon*, a comedy in three acts by Durantières and Bouvet, and *La Marée de Mardi Gras*, a *folie-vaudou* in three acts by Lambert Thibout and Grange. The first, though in some places to a degree excellent, is but, alas, poorly constructed—elementary, as it were. As a structure it is full of knot holes and cracks, while its walls are sadly warped. And still there is a certain degree of merit, for there are situations cleverly conceived and amusing. Mlle. Mylo d'Arcy is exceptionally pleasing, but as to the others, eh bien—I pause. The second piece is not exceptional. It is, however, cleverly played by Rouviere, Mlle. Fouché, and M. De launay.

A comedy-bouffé that has attracted the attention and won the praise of all is *L'Enfant du Miracle* of MM. Garnant and Charvay, which was produced on Feb. 21 at the Athénée. Now, this piece is well constructed, it has finish, it has movement, it has grace, it is interesting. It has a kind of harshness and cruelty and disrespect, but it is all brightly and alluringly covered and adds to the enjoyment of the piece, the plot of which hinges on the losing and later the finding of a will. The cleverness and gentility of Madames Caron and Dignon enable one to excuse speeches that are, perhaps, a little too "pointed," as you say, and MM. Lescop, Bouchard and Férier are also pleasing. I think that there can be no doubt, although it has not as yet been announced, that *L'Enfant du Miracle* will remain at the Athénée until the close of the season.

The *Figaro* has just announced the death of M. Riga, stage-manager of the Variétés, and the *Temps* tells us that Mlle. Germaine Riva and a young actress and Théodore de Glaser, the impresario of a touring company, have also passed away.

Dionne and Descazeaux are writing a four-act play which will be seen next year. It will be named *La Vagabonde*. It should do well on tour with this title.

I have been listening closely but have not been able yet to hear what piece it is that will follow the *Famille Beldro* at the Nouveautés. And yet

it is assumed that it will be a comedy by Paul Droucoulle written, one of whom is of the two or two who have collaborated often and well.

With the passing of Gouthier, who died at the age of 80, we lose a clever actor and a man who had the respect of all. Playing a prominent part in *Les Derniers Cortésiens*, he sought a chill and died soon after. He had been on the stage for half a century, and he will always be remembered for his origination of the role of Fermor Rue in *L'École des Prodiges*.

Le Gouffre de Falaises has broken the records of the Gymnase, for during the first month it made 175,000 francs (\$35,000, in it not?) And Madame Julie, to her it has been a chariot of triumph.

We are all thronging to the English Pantomima, and they tell me that another band of maidens are coming over from the foggy island. Ah, these English girls! I have never before realized how much they possessed of character.

The Comédie seems to be growing quite impossible. Miles. Brandis, Bertling, Lerou, Moreau, and Rognier have all left its walls as rats (pardon me, no disrespect to the ladies) desert a sinking ship. I fear that there will be derangements and tremendous explosive changes there before long. Mme. Mes, perhaps then there may be order out of chaos.

Javier's *Les Appelées* will see its premiere at the Odéon on Feb. 26, and meanwhile *Résurrection* has announced its last performance, though it will probably uphold its name just the same.

And then, too—but, hark! I seem to hear "Hold, enough."

La Bruyère.

ROME.

Traversi's New Play—Concerning the Alban Theatre—Theatrical News.

(Special Correspondence of The Mirror.)

Rome, Feb. 17.

Traversi's new piece, *The Happiest Days of Life*, is a satire on long engagements. He said to me a few days before the piece was brought out that he had studied the period which is considered to be the happiest of a man and woman's life, "and I discovered," he said, "that it was the contrary. The engagement period is full of all kinds of annoyances, and my engaged couple on the stage are almost tired of marriage before being married. And when the marriage is postponed *sic die* the lovers are delighted."

The scene is Rome, and the characters belong to the highest class of Roman society. One of the characters, the young man's father, is amusing in his way. He is a hypochondriac, but when the lawyer alludes to his possible death, in speaking of the marriage contract, he bursts out into such a rage that his imaginary ailments are cured on the spot, and forever.

The young girl's uncle is another funny character. He is an old rascal, boisterously gay and unconsciously making mischief wherever he goes. This part is played by Novelli in his great and incomparable style. He was exquisitely perfect all through the piece—was, indeed, his life and soul. The two first acts went off splendidly. But the "good" did not seem to like the last act, though they did recall Traversi five times.

The scene of the quarrel between the young couple, which closes the second act, is quite a little gem in its way, and requires perfect acting to make it take with all.

Traversi wrote the piece in his villa at Posillipo, Naples. But the last scene he wrote on the railway, as he had to go to Paris to be one of the witnesses in the Franco-Italian fencing match. As route he split the ink in his pocket and ruined a new palette.

Among the little *bos nöts* of the piece I remember but this one: "Marrage is a book the faults of which are seen only after it has been printed, and the 'corrector' is never the husband."

Traversi has four other pieces on hand, one dealing with a new phase in passion. Another is a satire on women who think themselves intellectual, and the third, called *The Knaves of Hearts*, is a satire on the young men of the present day, so cowardly in their intercourse with women. The fourth treats of criminals and their accomplices.

Besides writing for the stage, Traversi writes nearly one hundred letters per diem, pays about twenty visits, dines and lunches out every day, and is always ready to serve a friend. He is the last of real conversationalists. With him conversation is an art. He is never at a loss for a word of wit, irony or paradox. He is bright, alert, witty, light, and yet at the same time profound. His conversation has been compared to champagne for brilliancy, and fine lace for delicacy.

These same qualities you find in his plays, though they may not always be understood, Latin wit being so different from Anglo-Saxon humor, which itself is not understood by the Latin race.

Altogether, Traversi has already given eleven successful pieces to the Italian stage. His dream is to restore Italian comedy to its primitive perfection; as D'Annunzio's dream is to revive the purely classic drama on the Italian stage. For the present the public is more in favor of Traversi than of D'Annunzio.

This reminds me that King Numa, which is to inaugurate the Alban Theatre in 1904, is not a tragedy, but only a musical myth.

"The Alban Theatre," says D'Annunzio, "is to be the national theatre of Italy. It will be inaugurated with a great festival of music and dancing. Oh, it is no longer a dream! It is a fact, for the funds to build it are now ready. King Numa will appear on the stage, guided by Egeria. It was he who gave religious and civil laws to Rome; it was he who laid the foundation of Rome's dominion over the world, and it is he who will inaugurate Italy's national theatre! I shall only sow the seed for this. Others will reap its fruits. Other intellects will complete my work—other forces, other youthful minds!"

D'Annunzio is busy writing a new *Parlana* and a *Sigmatondo Malatesta*. After these he purposed writing on three epochs of Florence: "1500," the "Republic," and the "Medici," and after these he will choose subjects from Sicily, Milan, Venice and every region of Italy, so long as life is spared to him.

Meanwhile, as if inspired by D'Annunzio's dream, we have had a burlesque on the foundation of Rome, at our Quirino Theatre. It begins with a duel between Mars and Cupid in the valley's sacred grove. Then comes a love duel between Mars and Bea Silvia, who lets the sacred fire go out and is condemned to death by King Amulius, surrounded by augurs, priests and vestals, and Pulcinella!

In the second act we see the wolf feeding the twins, who are being mourned by Faustus and Lorenzia.

Romulus and Remus presently grow to manhood and quarrel for supremacy. The vultures are consulted and Romulus is king. He then goes to the Neptune festival with soldiers, wrestlers, vagabonds, and Pulcinella. The rape of the Sabines ends the act. The third act shows Tarpeia's treachery and the battle between the Romans and the Sabines, with the intervention of the women and their children. The whole thing is amusing and the music is light and bright.

Another new and fantastic opera is *Oceania* by Smarega. Here the scene lies in Syria in the patriarchal ages. A young girl is beloved by the chief of a wandering tribe and by Neptune, who pours all his marine wrath on the lovers. There is no interest whatever in the libretto, and this accounted much for the non-success of the opera, though it contains many really beautiful pieces of music. The overture, for instance, is magnificent, as also is the quintette in the third act, which had to be repeated. The scenery was perfect, and that alone ought to have made the opera a success, but it did not.

The Italian press is furious against Sardou. Dante, and really, if at all like the synopsis given of it must be a ridiculous hash of some of Dante's cantos, with incorrect dates and details.

In Florence they have opened an "experiment

"Gothic" exhibition in the style of the American Gothic. In Paris, the Gothic house is growing in popularity, and is now a favorite with the middle classes.

The new play, *For Mother*, was a one-act comedy by Alphonse Borville. At another performance there, in *Gothic* style, was given, and a one-act sketch, *La Folie*. Of these, *For Mother* was so far less the most successful. The plot is very simple. Count Mandrast is in love with Blanche, who is in love with the Marquis d'Autun, who, in his turn loves Blanche Cassini.

Mme. in a fit of jealousy tells Mandrast of his wife's love for the Marquis. Man and wife have a quarrel and the Count intends to sue for a separation when he is called to his mother's bedside. The doctor and for her sake the Count forgive his wife, and they are reconciled. The play pleased.

Lemercier is writing an opera for the Emperor of Germany on the subject Roland. He is very busy on it and is shooting himself up to be able to give it to the Emperor some time during the Spring. But it will not be given before Autumn of this year. The first representation will be at the Imperial Theatre of Berlin.

Lemercier is also sketching the outlines of three more operas, *Winter Rose*, *The Chevalier d'Elton*, and *Apparition*, this latter being taken from Pierre Loti's novel. But this opera will not be begun for some time yet, as there is some little difficulty with the libretto.

In a day or two we are going to have *Monte-Sully* here at Novelli's theatre. He will play in *King Edmond* and *The Bridesman*. While he is here Novelli intends to give a benefit for the Breton fisherman. The Paris press had written to Novelli to beg him to go to Paris to take part in the benefit for the same people to be given at the Grand Opera. But he thought he could do better by giving a benefit for them at his own theatre in Rome. The date is not yet fixed, as Novelli is waiting for Monte-Sully to decide. Novelli will play *Barabas* on this occasion, and it is probable that Monte-Sully will recite *Viette Hugo's "Poor People"* between the acts. I hope to be able to give you a full account of this evening in my next letter.

An Italian playwright—I will not mention his name—is going to attempt the writing of a new Othello!—which one of our leading tragedians is also going to attempt to play!

Shade of Shakespeare, forgive them both!

S. P. Q. R.

AUSTRALIA.

Despite Adverse Circumstances Theatrical Attractions Meet With Success.

(Special Correspondence of The Mirror.)

SYDNEY, Feb. 1.

Theatrical business continues good in Sydney, for somehow or other, despite drought, inundation, trade, increased taxation and an uncertain political future, the crowd of playgoers night after night continually rolls up in apparently undiminished numbers, to the great delight of the managers. Musical comedy appears to divide popular favor with sensational drama. At the Royal The Fortune Teller has achieved a decided success, while at the Palace Dorothy has been succeeded by Paul Jones, which is to be followed by *The Mikado* and other revivals. Bland Holt is still favored with crowded audiences. The *Breaking of the Drought* by his latest *Lyceum* is still doing well with *Cinderella*, which is a bright and sparkling piece.

The preparations for rebuilding Her Majesty's at Sydney are progressing. If the plans are adhered to the new playhouse will be the most up-to-date in Australia.

It is stated that the Neil-Prawley company will visit Australia, opening in Sydney, on the conclusion of its Indian tour, about October next. The whole of the principals are Americans and the company is represented in the Commonwealth by Lester Maynard, an experienced journalist.

At the Melbourne Princess, the success of Nellie Stewart in *A Country Mouse* remains undiminished and has intensified her desire to remain in comedy. The pantomime of Whittington and His Cat at Her Majesty's has proved the great holiday attraction in the Victorian capital, the leading feature being the phantom guard, arranged by Barney Fagan and Henrietta Byron, with which American audiences are familiar. At the Royal, The Power and the Glory has been followed by *When London Sleeps*.

Australian touring companies—thanks to increased traveling facilities and better accommodations—now frequently rule in the Dollars where their predecessors could not clear sufficient to defray expenses. Hence the frequency with which good stock companies take to the provinces. At Ballarat the Woods-Williamson company have done well with original versions of *The Maxman*, *Barnabas* and other stories, the latest production being *Boy Jim*, based on Conan Doyle's "Rodney Stone."

In Adelaide, Alfred Dampier is having a busy time with it with revivals of the dramas which he has made popular throughout Australia, and is earnestly advocating the cause of the Australian drama, of which he considers *Robbery Under Arms* thoroughly representative.

"The first play I came across," he says, "that was thoroughly Australian was a play in one act, by Captain Humphrey. This contained a bush fire scene, and described how the hopes of the cockles and the squatters were ruined. It was produced at the Theatre Royal in Melbourne, and it was then that I foresaw that there was a future ahead of the Australian drama, despite many critics, who misinterpreted the wishes of the Australian public, and said that what was wanted by them were pieces that represented London and Parisian life. Already the cry is rising from the sons of Australia, 'Give us something Australian,' and that cry will gradually become stronger. The satisfaction of that demand will mean the establishment of a typical Australian drama on a firm, lasting basis."

The Hawtree company are having a return season in Tasmania, where they are great favorites, and will be followed by Maggie Moore.

In New Zealand the new theatre at Auckland was opened on Boxing Night by J. C. Williamson's Musical Comedy company with a *Runaway Girl*, the principal being Lillian Digger, Rose Musgrave, and Fred Graham. The Opera House, in the same city, was occupied by the Willoughby-Geach company with *The Wrong*

DATES AHEAD

Changes and news of traveling companies and corporations are notified that this department closes on Friday. To insure publication in the subsequent issue, **dates must be mailed to reach us on or before that day.**

DRAMATIC COMPANIES

His family will reside here. He is a universal favorite both as an actor and a man.

HAROLD BUTLER.

ST. LOUIS.

A Disappointing Week for Manager and Theatregoer—Gossip.

(Special to The Mirror.)

St. Louis, March 9.

During the past week very bad weather and extremely bad plays formed a combination that was too much for the box-offices, and in consequence the Olympic and Century had about the best business of the season. Billie in Our Alley would not do at all. Our people could not "use it for a minute." I was told that the few people who did go to see it after the first night were so cold that even the chorus girls cried for a return to New York, where this so-called musical comedy had a long run. Why did it? Do tell us! Westway complicated amusement seekers.

This week promises better things, but that wonderful booking agency which never books two musical shows in town at the same time has "one and done it" again.

The Strollers came back in town last night, appearing at the Century, this time headed by that clever artist, Marguerite Sylva. George C. Beallie, Jr., D. L. Don, and others helped to make the pieces go with a rush. Next Monday we are to have a new play, Checkers, by a St. Louis author, Henry M. Blossom.

At the Olympic last evening the Rogers Brothers opened to a packed house.

That beautiful pastoral comedy, York State Polka, by no means a stranger to St. Louis' theatregoers, repeated to two large houses Sunday afternoon and night. Roy L. Boyce is still playing Myra Cooper and Mrs. Siddons continues to impersonate Emeline Hubbard. Harry and Kate Jackson, formerly stock favorites here, are in the cast.

Manager Russell has The Little Mother as the Imperial attraction this week. In the cast are: J. Frank Gibson, Edward A. Phillips, Harry Mack, Phil McCarthy, Ella Davis, Elizabeth Hunt, Anna Diaz, Edith Talbot, Mabel Brownell. The Little Church around the Corner follows.

A Ragged Hero is at Havlin's. Alaska under-

lined. James O'Neill was the guest of honor at the banquet given by the St. Louis Lodge of Elks in Van's Cabin Thursday night. Mr. O'Neill has been a member of the Elks for twenty-two years. The cabin was handsomely decorated and illuminated.

Emmett Miller, O. P. Birmingham, pro-

vided, and John H. Holmes was toastsman.

Managers Middleton and Tate, of the Colum-

bis, have leased the Music Hall and Coliseum until after the World's Fair. The most im-

portant attraction booked for Music Hall is Weber and Fields, who will come to St. Louis for the first time with their stock company. St. Louisians are much pleased at getting an opportunity of seeing this all-star company.

Bandmaster Well gave the last of his regular series of concerts Sunday afternoon before an audience that filled every nook and corner of the large Music Hall. This season has been the most successful of any in the past for Mr. Well. There has not been a single Sunday afternoon, when the weather was the least bit favorable, that people have not been turned away.

J. A. MORRISON.

CINCINNATI.

Mrs. Fiske's Success—Other Attractions of the Week—News Gossip.

(Special to The Mirror.)

CINCINNATI, March 9.

Mrs. Fiske to-night entered upon her second and last week at Robinson's, where her audiences have been remarkable both in numbers and character. Her performance of Heyse's beautiful and poetic play has made a deep impression upon our theatregoers, and she has been accorded brilliant support by Tyrone Power, Henry Woodruff, M. J. Jordan, Ida Hamilton, and Ross Eytling. James Neill will follow in A Bachelor's Romance 15.

David Warfield's return engagement at the Grand in The Auctioneer proved most successful, and to-night he was succeeded by Henry W. Savage's company in The Prince of Pilsen, which scored one of the biggest hits of the season. Helen Bertram rejoined the company to-night, and with John W. Ransome, Albert Parr, and Lillian Coleman completed a splendid quartette of principals. Julia Marlowe will follow in The Cavalier.

In des Koenig's Uniform had its first American presentation last night at the Grand. The German company handled it with skill, and it proved an undoubted success.

The Suburban pleased the patrons of the Walnut not greatly last week. Its success was largely due to the excellent work of the company, notably of J. H. Gilmore, W. S. Hart, Jessie Iselt, John Jennings, Annie Mack Berlin, George C. Staley, George A. Wright, and Fanchon Campbell. Pack and His Mother-in-Law is this week's bill, with Monroe and Mack, Lawrence, Winnie Horschaw, Tom Tempert, Al. Friend, Georgia Franklin, Will Goodall, the Faust Sisters, Robert W. Edwards, and Lillian Crane in the cast.

The career of Tracy the Outlaw is exploited on the stage of Heuck's this week, and seems to please large audiences.

Harry Hillsworth Fecht made his third appearance within two weeks in this city at Robinson's last night. His lecture on the Passion Play grows in popularity with repetition.

A Fight for Millions, by Malcolm Douglass, is to the bill at the Lyceum.

The many friends of Mabel Howard will be pleased to learn that a great improvement in her condition has taken place. It is now thought that a long rest will completely restore her health.

Manager Anderson, of the Walnut and Columbia, has returned from the South greatly benefited in health by his long sojourn in a warmer climate.

H. A. SUTTON.

THE DRAMATISTS' CLUB.

The American Dramatists Club Committee on Plans and Scope of the Endowed National Theatre Project is holding weekly meetings in furtherance of a practical formulation of the scheme, and its presentation to the public. The letters of endorsement and offers of co-operation received from men prominent in art, letters and society generally, are numerous and emphatic, and augur well for realization of the American repertory theatre idea. At last Thursday's meeting a highly encouraging letter of this nature was read from Dr. Appleton Morgan, the veteran president of the New York Shakespeare Society. The members of the Dramatists' Club, composing the committee are: Charles Barnard, Clinton Stuart, William Gillette, Charles T. Dasey, Clay M. Greene, Joseph R. Gruber, Arthur Hornblow, Augustus Thomas, Henry Tyrrell, B. B. Valentine, Harry P. Mawson, and Charles Klein. Joseph L. C. Clarke, first vice-president of the club, is ex-officio chairman.

PRIMROSE AND HIS PROTEGES.

A picture printed on this page shows George H. Primrose, the retired minstrel king, and his two little protégés, Johnnie and Willie Foley, the boys who have created such a favorable impression through the United States in Mr. Primrose's scenic production, The Sunny South. Under Mr. Primrose's able guidance they have become experts in the art of dancing, and it is his desire that they shall eventually equal in proficiency as a double team of clog and song and dance artists the famous team of Primrose and West. During his long career in the field of minstrelsy Mr. Primrose accomplished a great deal toward keeping that branch of popular entertainment at the highest standard. During the thirty years that he has toured the country, Mr. Primrose met with notable success, and his retirement from that field is deemed a great loss to the minstrel show business and its manifold entertainments.

HEEDING THE WARNING.

One-Night Stand Managers Alive to the Importance of Maintaining Independence.

The warning sounded by The Mirror last week to one-night managers of the better class, cautioning them against tying up their theatres in the interest of the Theatrical Trust or of any other combination that would have its own purposes—merely selfish purposes—to carry out, without reference to the profit or interest of the one-night stand managers who might be unwise enough to relinquish control of their bookings, has put many managers on their guard.

Some managers, no doubt, flattered by the proposal of the Theatrical Trust that they turn over their bookings to that "close corporation," had not fully realized the results of thus relinquishing control of their properties. Such control necessarily means that the one-night stand managers who submitted to it would become merely janitors of their own houses, for if the Theatrical Trust once secures control of the bookings of a theatre it becomes absolute as a dictator as to what attractions that theatre must not play.

The intelligent local manager, in these days of Trust control, which reduces the managers who submit to it to mere janitors, has a local sentiment to satisfy and his own dignity as a manager to maintain. The local manager who controls his own bookings is enabled to consult the wishes of his patrons, who in the better one-night stands are intelligent persons that appreciate good plays as keenly as the patrons of theatres in larger cities do. Among the attractions that the Theatrical Trust will exclude from all theatres that it controls are some of the very best in America—noted stars in fine productions of notable plays. The Trust discriminates against these

serve their independence—who decline to enter into any arrangement by which any combination can control their bookings—are wise. It is needless to add that one-night stand managers who by any arrangement with any combination deprive themselves of desirable attractions that they otherwise would get are very unwise.

CONWAY PRESENTS SHAW COMEDY.

Hart Conway, director of the School of Acting connected with the Chicago Musical College, brought forward his pupils at the Studebaker Theatre, Chicago, on Feb. 24, in the first presentation in America of Bernard Shaw's comedy, You Never Can Tell. The cast was as follows:

Dolly	Pauline Brooks
Father said	Rudolph Magnus
Phil	Margaret Avery
Mr. Clandon	Charles Davies
Gloria	Anna Harding
Mr. Chapman	Elizabeth C. Burgess
Water	John A. Miles
Mr. McCormick	Franklin P. Benson
Mr. Tolson	Peter Thomes
Samuel Morris	Samuel Morris

Mr. Shaw's satirical, sparkling, brilliant comedy is well known to all such as have acquired the admirable habit of reading plays, and there are who have wished to see You Never Can Tell presented in the theatre. But there has seemed little room for it on the regular English stage, and none on the regular American stage—and except for those who saw Mr. Conway's production Americans have been obliged to content themselves with the book. True, the play is what is commonly called "talky"—but it is cleverly "talky." And it contains sufficient action, moreover, to make its performance interesting. At least such is the opinion of the majority of the dramatic reviewers of Chicago.

Mr. Shaw poses a very whimsical and engaging problem at which to hurl his shafts of wit and wisdom. Briefly the plot is this: Mrs. Clandon, the mother of Dolly, Phil, and Gloria Clandon, has been separated from her husband for a matter of eighteen years, during which time she has lived in Madeira, and has brought up her children in what she considers a very "advanced" and superior fashion. They are, at least, advanced. They know nothing whatever of their father before the time of the play. The mother returns to England with her children, and it becomes necessary that the son and daughters shall be told something of their father. He

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Macbeth Theatre Building, Broadway and Thirteenth Street.

The thirty-fourth regular service of the New York Chapter of the Alliance will be held next Sunday evening, March 15, at All Souls' Unitarian Church, Fourth Avenue and Twentieth Street, Manhattan, at 8 o'clock. The Rev. Thomas E. Silver, pastor and chaplain, will conduct the service, and the sermon will be preached by the Rev. Augustus M. Lord, one of the Alliance chaplains, of Providence, R. I. The subject of the sermon will be "Reputation," and the offering will be devoted to the Alliance. All members of the profession and those interested are cordially invited. This being the Lenten season, there will be no reception held this month, but the regular tea will be held at the headquarters every Thursday afternoon, to which all are welcome.

An impression having gone abroad that the Alliance has changed its attitude against Sunday performances, the General Secretary wishes to state that one of the primary aims and objects of the Alliance is the closing of Sunday theatres and the eventual passage of a national law that shall give all members of the dramatic profession their God-given day of rest.

The regular monthly meeting of the National Council of the Alliance was held at the headquarters last Friday afternoon. George D. MacIntyre presided and the following members were present: The Rev. Dr. Thomas H. Still, the Rev. P. J. Clay Moran, Milton Nobles, Mrs. Sydney Rosenfeld, Madame Von Klemmer, Edythe Tatum, Myra C. Brooke, Mrs. McWatkins, and the General Secretary, the Rev. Walter E. Bentley. The minutes of the previous meeting were read and approved. The Chaplains' Committee reported thirteen applications for chaplaincies from the following clergymen: The Rev. L. W. Shay, the Rev. E. W. Fulton, and the Rev. A. H. Flint (Episcopal), of Pittsburgh, Pa.; the Rev. William Ramsay, of Brownsville, Pa.; the Rev. George Thomas Dowling, D.D., rector of Christ Church, Los Angeles, Cal.; the Rev. R. McElroy, Dallas, Kan.; the Rev. John B. Gilson (Episcopal), and the Rev. John McCarthy (Catholic), of Huntington, W. Va.; the Rev. C. I. Cowell, Old Town, Ga.; the Rev. Henry E. Hubbard, Green, N. Y.; the Rev. Frank E. Brandt (Baptist), Marshall, Minn.; the Rev. Alexander H. Grant, Fulton, N. Y., and the Rev. J. W. McBride, Rocky Ford, Col. These clergymen were duly elected chaplains and fourteen new members were also added to the Alliance by the Membership Committee. The Law Committee made an extensive report, which was adopted. The report of the General Secretary covering the organization of the Pittsburg local chapter was read and approved and the report of the Treasurer was accepted. On motion of the General Secretary it was carried that the National Council shall leave a charter to each local chapter, and the matter was referred to the Law Committee. The General Secretary was instructed to send a letter to each of the thousand chaplains of the Alliance requesting them to preach on the Alliance and its aims on Alliance Sunday, April 26. A large number of such services were held on the last Sunday in April last year, and it is hoped that the number will be greatly increased this year. A new circular giving the objects and aims of the Alliance in a brief, interesting way was offered to be drafted by the Press Committee for use at all the services and other meetings of the alliance: after which the Council adjourned.

The regular monthly service of the Boston Chapter was held at the First Church, Boston, on Sunday evening, March 1. The pastor, the Rev. James Bell, preached on "The Changing Scenery and the Permanent Character." The text was, "And the fashion of this world passeth away" (I Cor. vii, v. 31). In order to help the congregation (among whom were a large number of professionals) understand the meaning of the word fashion in this text, Mr. Bell said that it was necessary to remember that Paul was writing to his friends in Corinth, where the theatre was devoid of savor, as were all Greek stages. At each side of the stage was a triangle with a different face for each surface. When the actors wished to change the scene they turned this triangle. Thus Paul told his friends they must be careful about the setting of this scene. In the same way must we to-day be careful of the setting of our scene of life. The world is but a stage, and we the players. We are ever about to change the scene, but while they may shift, we, the permanent characters, will go on, for better or worse, amid all phases of scenes. As we emerge from one after another and pass into a new one, our permanent character lends interest to the surroundings. Each new scene brings out what is of essential value in our characters by separating the local and passing phases from the real and lasting ones. Continuing the speaker said:

What was true of King Lear is true of us; the scenes of life change, but our characters are the permanent character about which the scenes revolve. Go further, you know that man a man or woman is preserved from doing wrong by social surroundings, but, in the case of living practice or of living health. The test of man's life, as we have seen from a small country town, where he is born, to a large city, to a foreign country, to the city, is what he does when he is free to choose between right and wrong. Let us remember, too, that the scenes and conditions of our lives, though hard and dreary, often bring out the admirable permanent elements in our characters.

In considering the lives of great and great men we wonder how much they had that was strong or virile or of value or of the multitude's importance, but the sense of self-respect that stimulates to right doing, another characteristic of a strong, good man, is a personal sense of duty. James A. Garfield said that he must serve, always, no matter what befell him. The respect of man, the man who was always with him by day or night, James A. Garfield, wherever the duties of a man are, they are his duties, and in them can fulfill the obligations which they bring to him.

There is something else we all need—a sense of the presence of God. That need not terribly appear; it is only the old, ambiguous description of God that terrifies us. To the man who is our best friend, no matter how far we go astray, and, indeed, we must never do so far, always, no matter what befell him, the consequences of our sins. God is not the one man who is most willing to console and to help us. When he is reduced to his simplest terms, we find God and man escape the choice. Now, if we work with God, he will give the spiritual satisfaction of knowing that he is helping God to work out the divine plan; and on it is a high motive for man to do his duty from this exalted motive. Christ exemplified the wisdom of God through man, and every man who follows in his steps will find happiness.

STILL REACHING OUT.

The United Amusement Company, composed of Hurtig and Seamon and Frederick R. Loecher, has secured control of the New National in Rochester, and the Lycum in Syracuse. The new company is looking for other houses between New York and Toledo, and expects to have quite a large circuit by next Fall. The Harlem Music Hall, Williams and Walker, and other enterprises will remain under the direct control of Hurtig and Seamon, who will also make several big productions next season.

ENGAGEMENTS.

George Christie, for Hale Hamilton's Stock company, to open at the Broadway Theatre, Denver, Colo., in the early summer.

Harry G. Kerman, for leading heavy roles with the Carrie Radcliffe company, at the Columbia Theatre, Philadelphia.

Adelaide Warren, leading woman for Mortimer Snow's Summer Stock company in Albany, N. Y.

Bon S. Higgins and Anna Stoddard (Mrs. B. S. Higgins), for Hurtig and Seamon's A Woman's Sacrifice company.

Archie K. Christie and Georgia Lee, for Rio Grande.

Frederick Wallace, by Burt and Dean for their stock company at Toledo, O., opening April 12.

Charles H. Simons, as advance agent of Porter J. White's Francesca da Rimini.



Photo by The Kirland Studio, Denver. GEO. W. PRIMROSE

attractions because it cannot control them, as their managers will not submit to Trust dictation and Trust methods in any circumstances. Under Trust control, one-night stand managers would be deprived of all these desirable attractions—attractions desirable because they satisfy patrons and invariably give the local managers good profits—while the Trust could not and would not give the local managers anything desirable in their places. The Trust when in control of one-night stand theatres, in other words, would give those theatres no more and no better attractions than it books with such theatres now, because it simply consults its own convenience in bookings for one-night stands. The Trust never assumes the bookings of any theatre in which it will permit independent attractions to play. In case of the one-night stand manager who turns over his bookings to the Trust, the one-night stand public is deprived of many of the better companies and stars that it wishes to see, and the local manager loses his profits upon such stars and companies and his dignity as a manager as well. In fact, no one-night stand manager can afford to give over control of his theatre to any combination, because naturally he must play all kinds of attractions.

Many of the strongest attractions in the country that are wholly independent of the Trust desire to play certain of the one-night stands for various reasons, in the course of their tours. Playing such stands, they simplify their traveling arrangements and give theatre patrons of such places opportunities to witness some of the better productions and enjoy the acting of notable players, and in turn the attractions win appreciation from playgoers who as a rule are as intelligent as those of the larger cities.

The Trust, in its efforts to tie up one-night stands, has resorted to bulldozing tactics in several cases in which its specious arguments have failed to convince house managers that it is a good thing for such managers to yield up their theatres to Trust control. Failing to convince managers of the beauties of the scheme, the Trust has threatened here and there to build opposition theatres. This is a very old bluff. The Trust is not building opposition theatres in one-night stands. It thinks too much of its money thus to waste its money.

The one-night stand managers who pro-

vide their independence—who decline to enter into any arrangement by which any combination can control their bookings—are wise. It is needless to add that one-night stand managers who by any arrangement with any combination deprive themselves of desirable attractions that they otherwise would get are very unwise.

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THE ACTORS' FUND BENEFIT.

The complete programme for the Actors' Fund Benefit, which will be held at the Metropolitan Opera House on Thursday afternoon at one o'clock, has been arranged and presents a most attractive entertainment. The programme will open with a special overture by a

AT THE THEATRES

To be reviewed in *The Mirror* next week:
 THE DOWER GIRL..... Irving Place.
 A BOX OF THE SEASIDE..... Metropolis.

REHEARSAL—The Bishop's Move.
 Play in three acts by John Oliver Hobbes (Mrs. Craigie) and Murray Carson. Produced March 2.

Ambrose, Bishop of Rance..... W. H. Thompson
 Francis Bercourt..... Wallace Worley
 Virginia Quenton..... William L. Branscome
 Mr. Hartcourt..... George E. Hayes
 Mrs. Arment..... Dorothy Hillier
 Doctor Hillier..... Charles C. Rich
 Mrs. Hillier..... Dorothy Dorr
 The Duchess of Quenton..... William Mayo
 The Duchess of Quenton..... Dorothy Dorr

At the Manhattan Theatre, last Monday night, *The Bishop's Move*, a comedy in three acts by John Oliver Hobbes (Mrs. Craigie) and Murray Carson, which had a successful run at the Garrick Theatre, London, last year, was presented for the first time in America by a company headed by W. H. Thompson and under the management of James K. Hallinan. These several interesting circumstances—a new play bearing the stamp of London approval; a new star backed by a brilliant reputation for his achievements as a character actor, and the advent of a popular player in the strictly managerial field—attracted to the playhouse a large audience composed of the town's best people. It was a genial evening, friendly in its attitude toward the play and pleasant in its plaudits.

The story is a study of dramatic literature of more than usual interest. The environment chosen by the author is good, his characters are representative types, and are in excellent contrast to one another, and many of the lines are up to the highest standard of cleverness and will not stand in the shadow of drama. On the other hand, the story is illusory; the motives of the characters are conventional; and, indeed, the dramatic structure seems to be the end and the beginning of the success of *The Bishop's Move*. The author had evidently been at pains to hold the play above the conventional situations of the stage. This they accomplished—but with the result that *The Bishop's Move* gives few of the qualities that attract and hold the attention. A series of rich coloring, ornamented with the loss of colour and the jewels of bright repartees, in this play; but it is in a gaudy, displayed on a big figure rather than on a steady, compact form. The author has given little flavor to the scenes in the case of any of their characters save one, and that one is the Bishop himself. The Bishop is honest. He evinces no scruples in the enjoyment of common human interests. He is at once the most conventional character, domestically, in the play, and the most attractive. Doubtless he is worthy to be in better company.

The action of the play begins in the rectory of the Abbey of Verle, near Dieuze, in France. Ambrose, the Bishop, has set up in the rectory a small printing establishment for the purpose of securing the interest of the younger peasants of his diocese in some useful tools. He has also set up a sort of amateur watchmaker's shop for the same purpose, and also that he may satisfy his own taste for mechanics. The good Bishop is by nature a bachelor. Now the Bishop has a new named Francis Bercourt, a very unattractive youth, who is preparing himself for the priesthood, though he possesses neither the brains nor the strength of character for that calling. The Bishop knows the weakness of Francis, and presently discovers that the young man is half in love with two women—one being Barbara, a woman of the world, a good woman, and an old friend of the Bishop. It appears that in the terms of the will of the Duke of Quenton the Bishop must hand over to the church her son, the Duke, whose income is sadly poor, would otherwise profit by the remarriage of the Duchess, but he loves her too highly to aid in bringing about a match between her and his half-brother. In this connection the game closely taken little part in it.

The second act takes place three weeks later in the drawing room of the Chateau de Bassee, the home of the Duchess, where that lady is entertaining as guests Mrs. Hartcourt, sister to the Bishop, Barbara, who is chaperoned by Mrs. Hartcourt, and the youth Francis. It is quickly made plain that the Duchess has made great progress in the wooing of Francis—much to the dismay of Barbara and to the disgust of Mrs. Hartcourt. The Duchess, world weary, and desirous of a change from the attentions of her numerous distinguished suitors, is attracted to Francis as one accustomed to the superb products of the hot-house may be attracted momentarily—but none the less honestly—by a simple flower of the field. To Barbara, however, the poor wad, Francis, appears the perfect flower of manhood, and she—a still humbler wad—adores him. The Bishop presently comes to complete the house party, and to him Barbara pours out her sorrows of her heart. He offers her but little consolation, but he straightway sets about the task of breaking the attachment between the Duchess and Francis. He begins clinically by asking the Duchess to give up the boy to her rival. She refuses to do so with considerable spirit, maintaining that she has as much right to happiness as her Barbara. Thus war is declared between the Duchess and the Bishop.

In the third act—which also takes place in the drawing-room of the chateau—the Bishop is engaged in cleaning and mending a pipe organ. This task has given him an excuse to remain on the field of action, and it is clear that he has determined to play the game to the end. By adroit movements—Francis being as a pawn in his hand—he turns the wavering fancy of the young man again toward Barbara. The Duchess accepts her defeat gracefully, and bestows a large gift upon the church—a thank offering it should be for her escape from the fate of marrying Francis—and the two young people are left to seek matrimonial joy in the dreary company of each other. They are well mated, and the development may therefore be considered a happy one.

To describe Mr. Thompson's portrayal of the chief role of the Bishop is at once a simple and a most difficult task. In a word, it was superb. To set forth the excellencies of the impersonation would require columns. He gave to the character a soul of absolute purity, a heart of gold, and a mind that with all its learning had retained the freshness of childhood and the ideals of youth. A lovely philosopher is Ambrose, Bishop of Rance, and Mr. Thompson revealed by speech, manner and bearing every one—down to the smallest—of his admirable qualities. The companionage and often muddled phrase, "he left nothing to be desired," is apt for once in this case. Mr. Thompson has never done a finer piece of work than this Bishop Ambrose, nor indeed has a finer impersonation been exhibited on the New York stage in many a season.

Dorothy Dorr had in the Duchess of Quenton a role that seemed rather ill suited to her temperament, but she played it with artistic feeling and lavished upon her portrayal the excellent qualities of voice and manner of which she is an acknowledged mistress. She was especially successful in her display of pique and anger, and she played a tender little scene of renunciation very touchingly indeed.

Wallace Worley revealed the weakness and the shallowness of Francis Bercourt, but he did not evidence the frank, thoughtless boyishness that might have made the character unbearable. Dorothy Mayo was a sympathetic, girlish, graceful Barbara. The role was a sad handicap, but she bore it bravely, and in her confession of her love for Francis to the Bishop she was truly appealing. Virginia Branscome played Mrs. Bercourt admirably. William L. Branscome was an ex-

cellent Monsignor Campion, and the other roles were well played.

The two stage settings, by Arthur Voigtlin, were very pretty. The costumes were by the men were accurate and picturesque, and the women displayed gowns of exceptional beauty and splendor.

Irving Place—Das Knechtstall.
 Farce in three acts by Gustav Kastellberg. Presented March 4.

Otto Berndt.....	Max Binder.....
Alfred Kastellberg.....	Otto Oberth.....
Friedrich Schmid.....	Georg Schmid.....
Conrad Berndt.....	Richard von Hartmann.....
Betty.....	Julia von Hartmann.....
Lea Berndt.....	Gustav von Hartmann.....
Fritz Berndt.....	Otto Meyer.....
Albertine.....	Carl Schmid.....
Schmid.....	Walter Schmid.....
Anton.....	Hermann Lederer.....
Hedwig.....	Walter Schmid.....
Die Magdalene.....	Walter Schmid.....
Die Illustration.....	Walter Schmid.....

At the Irving Place Theatre last Wednesday evening the regular German stock company presented Gustav Kastellberg's farce, *Das Knechtstall* (*The Bear's Hide*), which though well known in Germany, was new to local players. The occasion was the annual benefit to Gustav von Kastellberg, the first comedian of the company, and the theatre was packed to the doors with his ardent admirers. In true German fashion the audience evidenced his enthusiasm and rarely has there been a gayer night at the Irving Place.

The title of the farce comes from an old German saying to the effect that it is wise to kill your bear before you pull his skin. Upon the idea of this kindly motto the dramatist has built a lively farce full of merry action and sparkling humor. A wealthy manufacturer has gone to Egypt for his health, leaving behind him a number of more or less impudent relatives. A report comes that the manufacturer is dead, and the relatives immediately take possession of his house. Each assumes that he is to be the proprietor, and there is a pretty scramble, in the midst of which the owner, who, like *The King Who Did Not Die*, returns, to the consternation of his would-be heirs. He is, of course, extremely elegant, but is presently pacified by the wife of one of the relatives, and is induced to forgive everybody.

Her von Kastellberg was, of course, a capital Paul Dreswitz. The role offered him many opportunities to display his wonderful talents in farcical character impersonation, and he was at his best. Otto Oberth was very humorous indeed as Kahlbach. Camilla Dahlberg was a gracious and attractive Fräulein, and Hedwig von Ostermann a delightful Lina. The other roles were in competent hands.

Last evening the Ferency Opera company appeared for the first time in America in *Das Sonnen Maedel* (*The Sweet Girl*).

MURRAY HILL—The Fool's Revenge.

Creston Clarke as visiting star at the Murray Hill Theatre last week presented David Garrick at the matinee performances and *The Fool's Revenge* in the evenings. The presentation of David Garrick was reviewed in last week's issue of *The Mirror*. The audiences through the entire week were very large, and Mr. Clarke again proved himself a favorite with the patrons of the playhouse.

The presentation of *The Fool's Revenge* was the last that Mr. Clarke has yet given with the Henry H. Donisthorpe company. The play was very well mounted, and in it appeared the most capable of his members of the company. Mr. Clarke's portrayal of Bertuccio was far superior in every respect to his Basaiti and to his Garrick. He displayed in the role great sympathy, intelligence and power, and in the stronger scenes he raised the audience to a very high pitch of interest and enthusiasm. He played the role in a dignified, scholarly fashion; his readings were excellent, and he revealed admirably the vivid contrasts that the role supplies.

Edwin Holt as Serafino acted with his accustomed virility and intelligence. N. Sheldon Lewis was a splendid Galleotto in every particular, and Robert McWade, Jr., played Baldassare very creditably indeed.

Laura Hope Crews as the heroine, Fiordilisa, acted in the genuine womanly and sympathetic fashion that long ago made her popular with the patrons of the Murray Hill. Rose Stuart was a charming Francesca, and the other roles both male and female, were in capable hands.

VICTORIA.

Yesterday afternoon the company appeared in a revival of James Sheridan Knowles' tragedy, *Virginia*, with Edwin Holt in the title-role. The performance was remarkably smooth and well balanced and it aroused the keen interest of a large audience.

Mr. Holt's portrayal of Virginia was strong, virile and artistic in every respect, and fully warranted the plaudits that were bestowed upon the actor. N. Sheldon Lewis was an admirable Appius Claudius, and Robert McWade, Jr., played Dentatus with fine, old-school energy and fire. Laura Hope Crews was a sweet and tender Virginia, charming and graceful in speech and action. The other roles were capably played and the mounting was very good indeed. Next week the *Shangraun*.

New Star—Across the Pacific.

Across the Pacific was well presented at the New Star last week and played to very large business.

Harry Clay Bianey made his usual hit as Willie Live, the strenuous and irrepressible hero of the play, whose undaunted resource in surmounting all difficulties was vividly pictured. "Chinese" Johnnie Williams displayed his versatility in a dual Chinese role, first as Sin Lee, a servant, and later as Quong Hong, proprietor of an opium den. His make-up was excellent, and as Quong Hong he well illustrated the stolid cunning and bland ferocity needed by the part, while Arnold Alexander, as Sam Drydale, an opium fiend, did noticeably clever work in the opium den scene. The Joe Lenier of William Desmond was drawn in a forcible and manly fashion.

Harry Fenwick showed his ability in the unpleasant part of the traitorous Bob Stanton and the Officer Flots of Frank Sanford was a good burlesque of "Frisco's" *Sheet*.

The Mike Flanigan of Frank E. McNish was taken with a dry humor that won many laughs. Pearl L. Ford pleased as Eddie Scott, and Frances Desmond was effective as Nell Hasleton, a wronged woman.

The final scene of the play is a "thriller." A more realistic presentation of a block house fight has seldom been witnessed at the New Star.

Third Avenue—The Eleventh Hour.

Lincoln J. Carter's company in *The Eleventh Hour* opened a week's engagement at the Third Avenue Theatre yesterday afternoon before a large house. Like the many other productions managed by Mr. Carter, this one was well put on and was well received from start to finish. The company was very good on the whole, each actor entering into his or her part with spirit. Richardson Cotton doubled the parts of Joe Manly and Doby Dick creditably, and J. Hay Caesar was pleasing in the part of Benjamin Fowles. Joe F. Willard amused with his German dialect as Fritz Pultz. Frank Cotton as Sprague Crofts, Ern Seaton as "Frosty Joe," T. J. Commerford as Samuel Hackott, Harry Boutelle as Hans Pultz, Fred Harrison as Michael O'Brien, M. Clark as Officer Sweeney, and Bert Showerman as Dan Wilson were all given to advantage. Marie Nelson was especially good as Susan Hackett, acting with commendable discretion. The Helen Fowles of Esther Rojas and the Kitty Manly of Edna Jackson were capable. Next week, in *Convict Stripes*.

American—Oliver Twist.

The stock company offered C. E. Callahan's dramatization of Dickens' "Oliver Twist" last

week to large audiences. Edward Brown played the role of Bill Sikes in the character of Major Parrot, who was made to appear thoroughly repulsive. Mr. Brown's conception of the part was witty and refreshingly brutal to malignant and vicious Major. Johnstone, the Artful Dodger, was a picture of the Artful Dodger, in fact. Tom, the boy, as Mr. Squeers, William F. Tracy, John Barrett as Charlie Bates, John Lane O'Connor as Tony Crispin, Bert Lytell as Mr. Monks, Charles Clegg as the Doctor, were acceptable. The love scenes of Julia Blane and the love May of Little Nipper were creditable. Laura Almquist gave a genuine portrayal of Oliver. The play was put on creditably, although some of the actors were hampered for the sake of obtaining a laugh. This week, *Damages* of Paris.

At Other Playhouses.

VICTORIA.—So heavily performed is *Rehearsal*, in which Blanche Walsh is starring, that Wednesday matinées will this week be instituted.

BRASCO.—Blanche Walsh in *The Darling of the Gods* maintains great success.

MADISON SQUARE.—The Earl of Pawtucket, with Lawrence D'Orsay and Elizabeth Tyree, enters upon the last week of its successful engagement at this theatre. Eddie De Wolfe in Robert Henry Davis' comedy, *Cynthia*, will open on March 16.

GARDEN.—Southern begins the last two weeks in *If I Were King*. On March 22 he will begin the last week of his engagement, appearing in *Hamlet*.

DAILY.—Jerome Dyson in *The Millionaire* runs on. The Boston Holmes lectures take place on Thursday and Friday.

MAGNETIC.—*The Wizard of Oz* maintains its great success.

CARNEGIE.—James T. Powers in *The Jewel of Asia* begins the last three weeks of a successful engagement. Charles Hawley will open in *A Message* from March 20.

SHAW.—*The Unwritten* is the play.

GARRICK.—Miss and Mrs. with Annie Russell, still draw well.

NEW YORK.—*The Girl with the Green Eyes*, in which Clara Bloodgood is appearing, nears the hundred mark.

KNUCKLEBOCKER.—Mr. Blue Beard is the attraction.

BROADWAY.—*The Silver Slipper* will next week make way for *The Prince of Pilsen*.

WALLACE.—*The Sultan of Sulu* is in its third very successful month.

BUJOU.—Nancy Brown, with Marie Cahill, continues to prove popular.

PRINCESS.—Amelia Bingham in *The Princess*. Mrs. Johnson is the attraction.

HERALD SQUARE.—Mr. Pickwick, with De Wolf Hopper, runs on. Grace George in *Frothy Peggy* will be presented at this house on March 22.

CASINO.—*A Chinese Honeymoon* continues to please.

Mrs. ORSON'S PLATHOUSE.—Mary Shaw continues in *Ghost*.

ACADEMY OF MUSIC.—Florodora is the bill.

WEIRD.—Lewis Morrison presents *Pant* at this theatre this week.

HAMILTON HOUSE.—Viola Allen appears in *The Biased City*.

CARNEGIE OPERA HOUSE.—Kelsey and Shannon in *Sherlock Holmes* are at this theatre.

GREENROOM CLUB GATHERING.

The second gathering, pambol, shop talk, roister or merry meeting of the new Green-Room Club was held last Saturday night; or, more properly, during the first three hours of Sunday morning, in the headlong quarters of the organization in West Forty-seventh Street.

The assemblage included all of the officers of the club, a hundred or more of the members, and a score of joyous guests. These social meetings will be held monthly, and will be known as "Green-Room Clubs." The first one was called a "shop talk"—that term being, in a way, the particular property of Milton Nobles, one of the founders of the club. But Mr. Nobles recalled that long ago he had presented the term to the Dramatists' Club, and the new organization, not wishing to be guilty of piracy, organizationally against the honored playwrights, has dropped the term. Henceforth, therefore, Green-Room Clubs. And from now on these meetings will be held on Sunday nights instead of Saturday nights, in order that the members who may be playing may gather together at an earlier hour in the evening.

The proceedings on Saturday night—or Sunday morning—were most interesting to the professional members present and a delight to the general bystanders. Joseph E. Grinnell, the organizer of the session, after making a general introductory address, appointed Sydney Rosenthal the Call Boy for the night. Mr. Rosenthal confessed that he was quite ignorant of the duties of a call boy, but he set about his work, nevertheless, with great gusto.

P. P. Maday was the first speaker called upon, and he was acted by the Prompter to say something about the green-room as he knew it in his younger days. Mr. Mackay then spoke of the old green room, and advanced a theory regarding the meaning of the term that was ingenious, though not convincing. He said that the players of the past received their non-professional visitors in the room in which they assembled after making up, and that these visitors were ordinarily "green-roomers," the place in which they met the actors came to be called the green-room.

Clay M. Gross made a brief and genial speech and was followed by William A. Brady, president of the club, who said that he had personally encountered were notable, especially for the "knocking" propensity of those who committed them. He declared that he was the only original call boy in the building, and to maintain his claim he related a number of merry stories of the days when he "worked for Grinnell" on the Pacific Coast.

Congressman J. W. Covert, of Brooklyn, came to the meeting as the guest of his neighbor, Milton Nobles. In his address he stated that he had known Mr. Nobles when Brooklyn was "the city of churches"—years before it became the city of stock companies. Turning to serious matters Mr. Covert spoke of the copyright bills that he had been interested in putting through, and he proved himself, in his eloquent address, a stanch friend of the American playwright and the American actor. He won, by his words, the admiration and friendship of every man in the company.

The addresses were interspersed with songs and musical performances by a number of artists, most of whom were present as guests of Theodore Witmark. Several songs played several mambos in solo, Temple Saxe sang, Billie Taylor enacted one of his own comic songs, and Max Klein played a few selections from his opera, Mr. Pickwick. Harry Fox, the magician, assisted for the occasion by Gerald Griffin as a super performer of a number of marvelous feats, and Mr. Meyer gave an extraordinarily comical imitation of an Italian company performing a grand opera.

The addresses were interspersed with songs and musical performances by a

STAGE INVENTIONS.

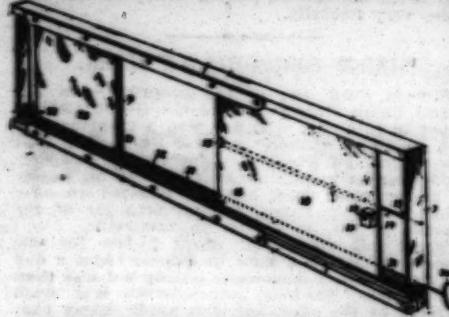
PURCHASED EXCLUSIVELY TO THIS MIRROR BY H. D. WILSON, PATENT ATTORNEY, WASHINGTON.

Edward J. Austin, of St. Louis, is the inventor of a device which is to be used to shorten the distance of great distances with a single snap of the fingers.



The effect is secured by the combination of an inclined base plate, with supports having their sides or bottom edges hinged to the base, so that when the frame is closed between the screen and the proscenium, a shadow picture or picture, a day scene and night scene, may be shown on the screen and the proscenium, respectively, without having an opening through which the scenes may be seen. The effect is further secured by a central base having a frame and adapted to hold the scenes in the said bases for raising and lowering them, respectively, in the said scenes. The effect is further secured by a central base having a frame and a roller located in the frame, between the scenes, so that the scenes, the rollers, having a suitable track, will roll upon a central spiral track, and means by which they may be rotated.

Thomas S. Barbour, of Wellington, Mass., is the inventor of a slide lifter for magic lanterns. The invention consists of a frame formed with three distinct guideways, one for the slides, one for the carrier plates and the third for the shutter plate, the shutter plate and the carrier plate being constructed so as to move simultaneously in opposite directions.



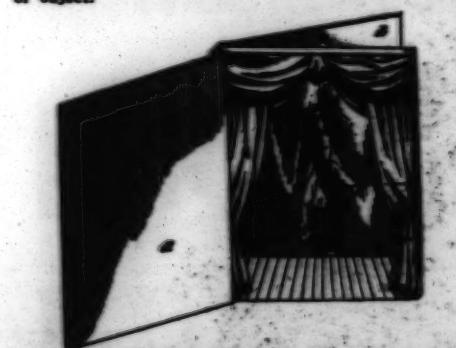
The carrier plate is provided with a finger projecting into the plane of the slide's guideway, the latter being hinged to open. By this arrangement, the slide carrier having moved by the action of a novelty termed, is caused by its action to move a novelty slide to simultaneously rock the new slide into position and the old slide out at the open terminal of the guideway of the slide.

Pawtow Robinson, applying one-half to Edward M. Boyle, both being of St. Louis, has patented an amusement apparatus. The device consists of a chamber provided with a balcony, a helical tunnel beneath the balcony and a water channel on the floor of the chamber.



A revolving table coated in a pool of water in the water chamber, and, holding to it, and again away from it, is a series of rollers, so arranged whereby a car may be propelled through the chamber and caused to stop upon and revolved by the table and removed therefrom. The water for the arrangement comes from a fountain located upon the lower floor of the chamber and concentric with the balcony.

José A. Kraus, of New York city, is the patentee of a shadow picture device which is composed of a frame over which is affixed a translucent sheet, to which, in turn, is attached a relatively opaque figure or object.



The picture or other object, which has extremites attached to the translucent sheet, and its other portions at varying distances therefrom, is intended to cast upon the sheet a shadowgraph when held before a light.

An aerial device, consisting of an elevated way having a straight track, a zig-zag track, a coil but to travel along the same, and turntables for bringing the boat into communication with one or the other of the tracks, has been patented by Charles A. Neumann, of New York.



The boat shall tilt in its progress along the tracks, though means are taken to limit the motion, and anti-friction is made between the boat and the track. This is done by sets of upper and lower rollers on each side of the boat, which engage the top and bottom of the rails upon which the boat runs.

OTHER INVENTIONS.

Charles L. Newton, manufacturer of stereopticons, theatrical stage lights and quartz light equipment, who is also the electrician for Paul's Pyrotechnics, has perfected a plan whereby he can show pictures and motions projected a thousand feet in the air. A smoke shell is shot high above the ground, and, bursting, creates a cloud of two hundred feet in diameter. At the same instant a search-light is directed at this smoke cloud and upon it are revealed pictures, sentences and whatever the fancy of the inventor may decide. Mr. Newton is preparing a lecture which he will deliver at the St. Louis Exposition, where he will give an exhibition of pyrotechnics.

Mrs. J. Mitchell Clark, of New York, has invented a sounding board which received a public trial at Sunday night's concert at the Metropolitan Opera House. The board is a convex lid, which fits over the top of a grand piano, taking the place of an ordinary cover.

THE ELKS.

The Elks of Denison, Tex., gave a performance in the Denison Opera House on Feb. 24, the proceeds to be used in purchasing Elk quarters, which is now under consideration, at a cost of \$10,000.

Washington Lodge No. 15, B. P. O. E., has extended to Plympton, N. H., their thanks for his many kindnesses in giving to the lodge the use of his theatre for benefit and testimonial performances. The mother of Clifford R. Smith died at her home in McKeesport, Pa., on Feb. 12.

W. F. Price, syndicator of Bijou Fernando, died at Elkhorn, N. J., on Feb. 11, of paralysis.

STOCK COMPANIES.

Lillian Baye retired from the American Theatre Stock company last Monday, March 6, to undergo an operation.

Violet Barney has been forced by illness to cancel her engagement with the Standard Stock company in Philadelphia.

Walter Edwards, leading man of the Vendome Stock company, at Nashville, Tenn., will this summer be part owner, stage director and star of Walter Edwards' Stock company at Portland, Me. C. L. Durbin, for several years manager of the Girard Avenue Theatre, in Philadelphia, will be associated with Mr. Edwards in the venture.

Woods' Stock company, at Grand Rapids, Mich., under the title of Colonel Woods' Players, closed its short season on Feb. 27, owing to poor business. The company was organized a month ago, opening on Feb. 4 in *The Charity Ball*. The *Monte, Nancy and Company* and *An Enemy to the King* were presented in the order named, closing with the last play. William Edmund was the stage director.

J. Gordon Edwards, of the Grand Opera House, where he went to purchase plays for Mrs. T. J. Boyle, Mr. Edwards secured eight stock and two road plays, and it is Mrs. Boyle's intention to organize a special company for production of *Two Little Sailor Boys*.

The bill for the third week of the Orpheum Stock company, at Mt. Vernon, N. Y., was East Lynne. Margaret Dibdin Pitt as Lady Isabel and W. T. Ellwanger as Archibald Carlyle gave a finished performance, but Elizabeth Morgan as Miss Carlyle gave an exceptionally clever portrayal of this part. The company show the result of thorough rehearsal, dress the parts well and bid fair to become favorites.

LEAVITT'S SOUTH AFRICAN COMPANY.

M. B. Leavitt, with a company of twenty-two persons, will next Sunday sail on the *Norman Prince* for Cape Town, South Africa. The company is headed by Piero Morin, while Louise Willis Heppner will be prima donna. The principal comedian will be George W. Leslie, Byrd Dougherty, musical director, and Henry Aaron, electrician. Mr. Leavitt will also take with him Sylvian A. Lee's hypnotist, the Zaniga, mental telepathists; the Do Villiers, illusionists; Hoyt's forces, Mademoiselle Giselle, Gill's comedies and the Broadhurst plays will be presented. It is said that Pauline Hall will probably appear in South Africa next season under Mr. Leavitt's management. Walter Kingsley will be advance man for the enterprise.

SAID TO THE MIRROR.

T. H. WINNERT: "Rhea Lorraine and her repertoire company are pirating J. K. Tillotson's Lynnwood under the title of *Down by the Suwanee River*. They are now playing in the New England States."

FRANCIS SANSOM, Krakuk, Ia.: "The *Mirrors* is the best dramatic paper published."

ALICE HEDREN: "Will you kindly say that it is I, and not Alice James, as was recently stated, who is playing *Mrs. Montague Fish* in *Peggy from Paris*?"

JAMES HORNE: "Will *The Mirror* again make it plain that I am playing the part in *Hearts of Oak* once played by the late James Horne? I see also that there is a vaudeville performer using my name. I intend to return to vaudeville after finishing my season in *Hearts of Oak*, and I object to any one's using my name, as I am the original James Horne."

OBITUARY.

Edward Clarence, singer, vaudeville performer, manager and agent, died of heart disease in his lodgings in this city on March 6. He was a forty-two-year-old man and had been connected with the theatrical business since his youth. As a variety performer he won considerable prominence. He was the first singer engaged by the Edison Phonograph Company to make records for their machines, and he worked at that employment for several years. Last year he was the singer of the Casino at Pittsburgh. His health broke down and he was for some time in a hospital in New York. After leaving the hospital he entered the employment of T. H. Winnert, and was at work in Mr. Winnert's office the day before his death. His wife, Jessie Warner, died a few years ago. The remains were taken in charge by the Actors' Fund and will probably be buried in the Fund plot in the Cemetery of the Evergreens.

The remains of Louis Martineti, who died at Victor, Colo., on March 3, have been brought to the home of his family in St. Paul, Minn., for burial there. Mr. Martineti's real name was Modeste Bottolini. He was born in Montreal, of French-Canadian parents, in 1868, and made his first appearance with the famous Martineti Family of Acrobats when a lad. As the Spirit in *The Twelve Tributaries* he made a great hit, and later he played with success in *A Boy Wanted* and *The Devil's Doctor*. His death was due to the fact that he continually overstrained his body in performing his difficult acrobatic feats. His widow, Lilly Southam, and an infant daughter survive him. The Misses, of which Mr. Martineti was a prominent member, took charge of affairs in Victor, and the remains of the actor lay in state in their hall until they were removed to Fall River.

De Witt Clinton, the young leading man and playwright, who, as a stock company actor, had won considerable prominence during the past few seasons and at the National Theatre in Victoria, on March 2 of acute nephritis. Mr. Clinton was a son of Governor Clinton of New York. During his comparatively brief career on the stage he had achieved much and had won a host of friends. While the leading man of the stock company at Memphis last season he presented a play of his own entitled *A King for a Day*, which was received with great favor. This was the beginning of the company at the Bush Theatre of Music in Chicago. His wife, known professionally as Miss Eileenmore, was with him at the time of his death.

Ann McGregor, the well-known character actress, died in San Francisco on March 6, from the effects of a surgical operation she underwent a few days before. During several seasons past Miss McGregor had been a prominent member of the stock companies at Louisville, Detroit, and New Orleans. At the time of her death she was a member of the company at the Grand Opera House in San Francisco. She survived by a brother and a sister. The remains will be brought to the West for burial.

Thomas Ryan, who was for forty-nine years the clarinet and violin player of the Mendezia Quintette Club of Boston, died at New Bedford, Mass., on March 6. Mr. Ryan was born in Ireland seventy-five years ago, and came to America in 1868. Besides his long service with the Quintette Club, he played in a number of concert companies in support of Jenny Lind, Greeley, and other famous names. His wife was in Boston, Mass. A widow and two daughters survive him.

Vivian Woods, an author and dramatist of considerable achievement and of great promise, died at her home in Sacramento, Cal., on March 6, of meningitis. Miss Woods was born in Ohio in 1864, and became, by profession, a teacher. Among her plays are a tragedy, *Horatio*, which was produced by Frederick Ward last season; a dramatization of Guido's "Stratagem," produced by Virginia Drew Tresselt; and a lyrical drama, entitled *The American*. She also wrote a number of plays and numerous stories.

James Mathews Bell, a colored poet who was a prominent man in the abolition movement, died in Chicago on March 6, at the age of seventy-four. He was the author of a number of songs that were popular during the Civil War. His best known song was "We'll Holly Round the Ring."

Edward Marshall, formerly a well-known minstrel tenor, was drowned by falling into the Erie Canal at Syracuse on Sunday morning last. He was forty-two years of age.

Jane McWilliams, sister of Mattie Earle, of the Toledo, O., stock company, died at her home in Philadelphia, on Feb. 21. Miss Earle's brother died only a few weeks ago.

Ed Bergman, manager of the Sweeney and Coombes Opera House, of Houston, Tex., died in that city on Feb. 26. He had been the representative of the Grandstaff interests in Houston for twenty-three years.

Mrs. Amelia Medier, the mother-in-law of Harry Kellar, the magician, died suddenly at her home in Yonkers, N. Y., on Feb. 22.

The mother of Clifford R. Smith died at her home in McKeesport, Pa., on Feb. 12.

W. F. Price, syndicator of Bijou Fernando, died at Elkhorn, N. J., on Feb. 11, of paralysis.

THE NEW YORK DRAMATIC MIRROR

REFLECTIONS



The above is the latest portrait of Edith Ellis Baker, who is to star in her own play, *The Point of View*, a modern comedy drama. Mrs. Baker's training as an actress dates from her earliest childhood, and she brings to her work the finish and technique which is a variety in these days of "stars made while you wait." As a dramatic writer she has done notable work for some seasons past. *The Point of View* is a decided departure from the problem play, of which the public has had a surfeit, and deals with American types that are wholesome and sincere. The play, mounting and poster work for it are indicative of the artistic temperament which Mrs. Baker possesses in an unusual degree.

Lloyd Bingham is suffering from a severe attack of grip, but is reported to be now on the road to recovery.

Mrs. Owen Fawcett is reported to be seriously ill in Detroit.

The Bengler Sisters, who have been in England for several months, are passengers on board the *St. Paul*, due to arrive here on Saturday.

Oliver Moroso is organizing, through the Packard Exchange, a stock company which will open at the Burbank Theatre, Los Angeles, on May 17. The Packard Exchange is also organizing the company for the Grand Opera House in Pittsburgh, and the Little Lord Fauntleroy company, which is to give matinee performances at either the Casino or the Herald Square Theatre.

The Child Wife, a new melodrama by Charles A. Taylor, will be produced under the management of William T. Keogh on April 9.

Theodore M. Loary has been re-engaged as advance agent for Mrs. Brune in *Unorna*, and will precede the company on its tour through the Northwest.

Fielding Thacher has resigned from A Ruined Life company, to undergo an operation. He is now in Chicago recuperating.

A report was spread last week that Richard Strauss had been engaged as one of the musical directors for next season at the Metropolitan Opera House. Heinrich Conried denied the report the instant it came to his ears.

The old players at the Edwin Forrest Home celebrated the ninety-seventh anniversary of the birth of their benefactor yesterday (Monday) by a dinner at the Home and by placing a wreath on the Forrest vault in St. Paul's Churchyard, Philadelphia.

Thomas Keogh, of the New Star Theatre, will produce a new play next season entitled *The Child Wife*. This will make seven attractions that Mr. Keogh will manage next season.

Della Fox will appear at the New Star Theatre next Sunday night.

Kellar, the magician, is laying off this week at his home in Ludlow, N. Y., recuperating from his recent illness.

Without rehearsal or previous notice Boyd Putnam assumed Charles Haworth's role in *Rosetta* on the night of March 2, when the intermission prevented him from appearing. Mr. Putnam acquitted himself very creditably in the part and received much praise for his work.

The State Street Theatre, Trenton, will be like Keith's Theatre in Philadelphia, having been designed by the same architect. The new Second Street Theatre, Harrisburg, will also be beautiful and complete in every particular. Both theatres will be in the Misher circuit.

It is announced that Richard Harding Davis' new play, *The Taming of Helen*, will on March 23 succeed Clara Bloodgood and *The Girl With the Green Eyes* at the Savoy.

At the close of the one hundredth performance of *The Darling of the Gods*, which was observed last night at the Belasco Theatre, Blanche Bates received a beautiful floral tribute, the gift of the other members of the company.

Adèle Ritchie will appear in a new piece which will soon be produced by the Shuberts.

Anna Laughlin, of The Wizard of Oz company, is suffering from an attack of the grip, and was unable to appear at either performance on Saturday.

President Roosevelt and Hallie Ermine Rivers are said to have exchanged autograph copies of their respective works, "*The Strenuous Life*," and the authoress's latest novel.

Edith Kent, of The Silver Slipper company, is ill with an attack of the grip.

Thomas W. Ryley will sail for England on the Oceanic to-morrow to gone some three months. While abroad he will see every musical attraction now playing on the other side, with a view to bringing another success to this country.

Tomie Dean, manager of the Grand Opera House, Pittsburgh, was in town last week. He returned on Sunday night.

Sullivan, Harris and Woods will move about May 1 from their present offices at 1858 Broadway to a larger suite in the same building.

Immediately after the closing in Baltimore of the One New Year's Eve company, Julia Romaine joined the Richard Mansfield company.

As Edim Souther's Dr. Jekyll and Mr. Hyde company were entering Quiltman, Ga., the train upon which they were passengers collided with a freight. Mr. Souther and his wife, Madeline Price, were so seriously injured that they are unable to leave their beds.

Katherine Tabor, who has just closed a successful season of twenty-eight weeks, playing the lead in Warner and Altman's *A Mountain Outlaw*, is resting at her home in Chicago.

Robin Ellis, dramatic auctioneer, assisted by Julia Judge, contralto; Douglas Lane, basso, and Frank Howard Warner, accompanist, will on St. Patrick's Day give an Irish recital at College Hall in the New York College of Music.

On Sunday evening Elizabeth Tyree, leading lady of The Earl of Pawtucket company, tendered a novel dinner to twelve of her friends. Fish was the basis of the meal, and a miniature lake, having in it live fish, occupied the middle

of the table. Miss Tyree wore a gown of silk effect, said to have cost \$350.

Wedgewood Nowell has been elected a member of the Green-room Club.

William Colvin, business-manager, and Marion McDonald, of The Prisoner of India company, supporting Thomas B. Alexander, were married at St. Joseph, Mo., on March 5.

Vera M. Conway, who has been playing Aunt Lydia Brings to the Hoosier girl company, will on March 18 terminate a twenty weeks' engagement, leaving the cast at Altoona, Pa.

John P. Wade, formerly of the Neill-Frawley forces, was on the night of Jan. 30 tendered a farewell at the Santa Fe Grand Opera House at Manila, P. I., under the auspices of Manila Lodge, No. 2, F. & A. R. The house was crowded and the affair was a financial success. Mortimer L. Stewart, Eddie Rosenthal, A. L. Albrecht, Horace Onderdonk, C. P. Jarman, D. P. Sullivan, and R. L. Sharpe were among those who participated in the entertainment. Mr. and Mrs. Wade and their daughter have sailed for America.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

MR. and MRS. GENE HUGHES HOME AGAIN.

The Artistes Recognized and Acknowledged by MANAGERS, PRESS and PUBLIC of
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IN
EDGAR SELDEN'S MUSICAL REVIEW.

J. NORTON-BINKLY—MABEL

In TRAIN TWENTY MINUTES LATE.—(Copyrighted.)
A Vaudeville Musical Farce by W. W. PROSSER.
WE CARRY A FULL SET OF TICKETS FOR THIS ACT, made by P. D. ADKISON.
Will negotiate with Managers for Farce Comedy. Repertoire or Vaudeville Companies, for season
1903 and 1904.

W. W. PROSSER, Dramatic Author.
The chief feature on Mr. Harry Higgins' programme for the week is the presentation of Prosser's hilarious farce,
A Countess for Revenues Only, by Gracie Bennett and Co.—Morning Herald, Sydney, Australia.
At the Tivoli, Gracie Bennett and Co. gave a new comedy entitled A Countess for Revenues Only, and it is a success.
Also—Madame Portman.
Writer of A Countess for Revenues Only. A Mercury Minstrelsy, Train Twenty Minutes Late, The Land of Two
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IN "THE MAJOR AND THE MAID."
On account of change in bookings, am at Keith's, Boston, this week. Third time this season.
March 23 open.

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Watch for them in the parade.

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MARION STANLEY

In the refined comedy sketch,

DETAINED ON BUSINESS

A laugh in every line with the exception of a few, and
they are screams.
Keith's Providence, R. I., this week.

Address 202 Eighth Avenue, New York.

SMIRL AND KESSNER and PINKIE

Of course, we don't like to talk about ourselves. But—the Providence News does:
Providence News, March 9.—A most decided hit was made by Smirl and Kessner, acrobats, who offered a capital
acrobatic and dancing act, interspersed with some pleasing comedy. Miss Kessner danced in a style heartily approved
of by the audience, and Smirl's acrobatic feats in originality and cleverness are unsurpassed. The act made a decided
hit.

This week. Family Theatre, Portland, Me. April 6, 13 and 20 open.

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4 RIANOS

This week, Park Theatre, Worcester, Mass.

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Duquesne Theatre, Pittsburg, this week. Hyde and Behman's, Brooklyn,
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AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.
The following acts are from Mr. Horwitz's programme, now being played in England and America: Mr. and Mrs. Gene Hughes
in A Matrimonial Education. Gracie Bennett and Co. in Mrs. Murphy's Second Husband. Howard, Howard and Bland in A Love
Song. Mr. and Mrs. Tony Fisher in An American Duke. Mack and Elliott in The New Minister. Baker and Lewis in The
Electric Boy. Also and Company in A Musical Discovery. Monologues for John L. Sullivan, and many other hits. The
titles on plays, sketches, monologues, etc., address

CHARLES HORWITZ, 34 East 21st St., N.Y.

society, at the Waldorf-Astoria, was a remarkably brilliant effort, and if he could manage to entertain a theatre audience as well as he does those who have dined where and a little too well, he would be as great a drawing card as Mrs. Kendall used to be when he did "two a day."

POLICE INSPECT SUNDAY CONCERTS.

The New York police force took a sudden burst of activity on Sunday evening last, acting under instructions from Commissioner Greene. Two men were assigned to visit each theatre where a Sunday concert was given, with instructions to make arrests in case of possible violations of the Sunday law. The action was precipitated by complaints from the Actors' Church Alliance and the Sabbath Day Observance Society.

At the Circle Theatre Harry Taft, the whistling, dancing comedian, in the judgment of the officers overstepped the line separating sacred from secular, and they took him and William Mead, the resident manager, to the station, where they furnished \$500 each for their appearance in court. Taft claimed that he lost \$100 by his arrest, as he had been booked for a later appearance at Hartig and Deacon's.

James P. Quinn, superintendent of Proctor's Fifty-eighth Street Theatre, was arrested for alleged violation of the Sunday law. He was held out. Manager Morris, who runs the Sunday concerts at the Third Avenue, was taken in charge for allowing girls under sixteen to appear on the stage. Fred Stoeber, who conducted a concert at Charles Irving Place Theatre, was also among those arrested in the police net.

The Sunday law forbids change of money, the use of costumes and wigs, or the giving of performances such as are usually given on weekdays. Whenever the police take these sudden spans, the performances are altered so as to conform to the law. When the officials are inactive, as they usually are, the entertainments are very little different from those given from Monday to Saturday.

NO CIRCUS PARADE.

The usual big parade of the Barnum and Bailey Circus, which will open at Madison Square Garden on March 15, will not take place this year, and the heart of the small boy is filled with sadness. Mr. Bailey looked over a map of the city and noted that most of the principal thoroughfares are in a state of chaos, on account of the tunnel work, so he decided not to risk losing any of his elephants, which might possibly fall into the excavation. Twenty-nine new chariots, costing from \$2,000 to \$15,000 each, have been built for the parade, but they will not be used until the circus takes to the road. "Today," Hamilton, the master wood-painter, was evidently so he dictated the end news of the abandonment of the parade, but held out hope that next year it will be resuscitated. "In all its magnificence, magnificence, magnificence with a harmonic magnificence that will fascinate the vision and sustain the attention of the multitude."

A HAPPY IDEA.

William Hobbs, of the new Hotel Biddle, 110 Broadway and Seventy-fourth Street, has just made his debut in giving each Thursday a new and original comedy sketch for the benefit of his guests, who are delighted with the variety of entertainments. The bill offered last Tuesday included Haley and Frost, comedians; "Hank," magician; Cox Family Quartette; Chubb, Verne, gypsum, and Louis F. Hirsch, comedian. The music was by Van Dusen. Among the many guests were Miss C. A. Ladd, actress; Mr. and Mrs. John Hall; Hon. Thomas J. Heanly, county clerk; Mrs. George L. Johnson, Madeline De Peyster, from Chatanooga; Mrs. Dr. Theodore Bailey, the Mississippian, and many other prominent society ladies. John Leslie Green, the old-time actor, is in charge of ceremonies for Mr. Hobbs.

CABLEGRAM FROM HOUDINI.

The Houdini matter referred to in The Mirror recently has brought a message from Harry Houdini in the form of a cablegram from Cologne, Germany. Last week The Mirror printed a long letter from the American performer who calls himself Houdini, and as it wishes to be entirely fair in the matter the cablegram from Harry Houdini follows, without comment:

"IMMEDIATELY THEREAFTER,
"Cologne, Germany, March 4, 1903.
"Dramatic Mirror, New York:
"Having worked for years to make my name famous, trust managers during my absence will not advertise the unperfected performer who is using my name. If he has brains enough to act, let him make name for himself."
HOUDINI."

BUNKER HOUSE NOT FOR SALE.

John F. Quinn, manager of the Empire Theatre, Hoboken, writes The Mirror denying emphatically a statement that appeared in a New York daily paper last week to the effect that the house is for sale. "We opened," said Mr. Quinn, "on September 8, and are now in our twenty-fourth week, playing the best artists in vaudeville, and business has been enormous, so you can see that the article is groundless."

The Bunker will continue on the even tenor of its way, and Hoboken will continue to enjoy the best vaudeville bills ever seen in that city. Manager Quinn was naturally very angry over the publication of the false rumor concerning the intended wisdom to cause all artists booked that their contracts will be fulfilled.

FALSE ALARM CAUSES PANIC.

A false alarm of fire caused a slight panic at Proctor's Fifth Avenue Theatre on Saturday afternoon last during a performance of Camille by the stock company. The wires from an alarm box became crossed, and an alarm was turned in. The fireman on duty at the theatre tried to calm the people in front, assuring them that there was no danger, but several made a rush for the doors. The excitement did not last long, however, and the play was soon resumed. Hundreds of pairs of rubbers, chafing bags, pocketbooks, umbrellas and other articles were found and returned to their owners after the little scare was over. The excellent discipline maintained by Superintendent Ayres helped materially in preventing any accident.

HELENE MORA VERY ILL.

The friends and admirers of Helene Mora will be sorry to learn that the popular female harpist is lying dangerously ill at her home in Bronx, N. Y. She is suffering from cancer, and three physicians are in attendance. It was reported yesterday that she was so weak that the doctors feared to perform an operation deemed necessary to save her life. Miss Mora filled her contracts up to a few weeks ago, and sang with her usual vigor, so that no one suspected that she was suffering so severely. She has always enjoyed remarkably good health, and it is hoped that her strong constitution will enable her to recover from this very serious attack.

A SUCCESSFUL TESTIMONIAL.

The testimonial to Max Weber, Robert E. Stone, and Charles Fields, at Terrace Garden on Sunday night last, was one of the gala nights of the season. In the grand march which came between the vaudeville entertainment and the hall some of the best known people of the city were seen. They were led by Peter F. Dally. Many prominent vaudeville performers volunteered and an enjoyable entertainment was given. Members of the Weber and Fields' Stock company were present in large numbers.

TONY PASTER'S ANNIVERSARY.

On Monday next, March 16, Tony Paster will celebrate the thirty-fifth anniversary of his entrance into management in New York. His co-

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VAUDEVILLE.

VAUDEVILLE.

Preliminary Announcement!

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1903---4TH SEASON---1904

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3-SISTERS KLOES-3
AND
FRANK and JEN LATONA

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The Laughing Bit of Every Show They Appear
THE BAGGAGENS.

ONE THOUSAND DOLLARS

FOR NEW SKETCH, TWO OR THREE PEOPLE.

The above amount will be paid by W. H. MURPHY and BLANCHE KENOOL for a sketch with a long new and original bit of business, prop, etc., as The Illustrated Girl. The subject must be entirely new in idea and treatment.

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in Vaudeville.

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NOW DOING THE NEW ACT.

Barton and Ashley

In "CANAL BOAT SAL."

Playing Moes and Stoll Tour.
Address 105-106 Strand, London, Eng.

MR. AND MRS. GENE

HUGHES

Watch this Paper.

THE LONDON STAGE.

Lights and Shades of the Theatrical World
of the English Metropolis.

(Special Correspondence of The Mirror.)

LONDON, Feb. 14.

Although second in order of production this week, it is perhaps fitting that I should start by describing Richard Clarendon Carton's new comedy, "A Clean Sheet," last Tuesday, because that production caused, as I predicted it would, a terrible row during the evening. The disturbance was not concerning the play, for that, like most of Carton's comedy work, is light and bright and full of smart satire against the so-called smart or swagger folk who "philander" (to use Oscar Wilde's phrase) with each other's women, and ever and anon find themselves not only in Quer Street but in the divorce court to boot. No, I have at once to chronicle a deserved artistic success for Carton and for the clever company engaged, which includes, as leading lady, his brilliant wife.

Leaving further comment on "A Clean Sheet" for a while, I may at once point out that the same scene and excursions at the reopening of the newly built Criterion on Tuesday arose in the first place from Lesser Canson, who has lit the bone to Charles Frohman and Arthur Chichester, having decided to abolish the shilling gallery and to make the lowest price half a crown in a tiny pit. And secondly, because these temporary pitites were frightfully and altogether unmercifully annoyed by the persistent lots of stall patrons, who kept flocking in all through the first act, although the play did not commence till 8.30. Still the pitites remained pretty patient until the end, when they called for Canson in order to get questions to him. Canson, however, retaliated with a group of "Romeo of the Pits," who started to throw out the curtain. Of course a skirmish ensued and the next day and ever since there have been angry and heated quibulatory questions and answers all over the London journals.

And the war is still raging. I had, with Miss Traversit, that something may come of this, and I hope it mayn't be human gore.

Forbes Robertson only produced an adaptation of Edward Whipple's story, "The Light That Failed," at the Lyric a few nights ago. The adaptation, performed by Constance Fletcher, who calls herself George Fleming, and succeeded from Giga Nethercote, is capital, all Whipple's comic parts of the romance being cleverly eliminated. Forbes Robertson's Dick Neill is one of the most beautiful and touching things I have ever seen. Gertrude Elliott is a splendid Missie Brins.

It has just been decided that Miss May shall make her West End re-appearance in early Spring as the heroine in the long-tailored musical play written by Paul Foster to the music of Louis Stuart. This piece, I hear, this summer, is still called "The School Girl," which is the name of a musical mixture tried in London about a dozen years ago by Minnie Palmer. Another Miss Palmer, that was Freda-Milly, who was afterward wife of the German tragedian Sandowin, will, I understand, presently try an English version of Schiller's German play, "Sodoma in Mesopotamia."

I have just heard the report, though I have not been able to verify it, that Marie George, who has made such a success at Drury Lane, is about to supersede Norman J. Norman, nephew of Uncle G. Loder.

All H. Candy has just reported to me the growing success of young Edgar Selwyn's droll and ingenious farcical comedy, "The Adoption of Archibald," under his and Herbert Heath's management. The King, now happily less influential, has gone in for plugging a good deal this week. Among the places he and his beloved Queen have patronized are His Majesty's, the Haymarket, and the Shaftesbury. At the first named house Frohman's "Resurrection" is running the run of The Merry Wives of Windsor to-night in order to prepare for his grand production of Resurrection there next Tuesday. The cast of this is to be one of the most powerful ever seen on any stage, and the audience will be of the most marvellous kind. At the Haymarket, Captain Marshall's comedy, "The Unfathers," will presently give place to a revival of the old Garrick-Colman comedy, "The Clarendon Marriage."

At the Shaftesbury, Julia Neilson and Fred Terry on Monday presented a much improved version of the poor music drama, "For Sword or Song," perfecting it with a strong little play written by that clever dame, Clio Graves, and entitled "A Master of Comedies." The period is the time of the last more or less popular Cardinal Richelieu, and Fred Terry plays, and plays splendidly, a sort of Gringoire character, and May Olive scores as a poor outcast harlot.

The little and lovely, but long unfortunate, Royal Theatre, in the heart of London's French colony, Soho, is now once more itself again, thanks to Mark Anthony's highly attractive and sympathetic comedy, "A Little Little Kingdom," a title which is of course taken from Thackeray's quatrain, "Away from the world and its worrying care, I've a snug little kingdom up four palms of stain." In this H. J. Byron comedy, Charles Waras acts magnificently, a Yorkshire father, a kind of Doronion Roder in old Cobber Holcroft's stirring play, "The Road to Ruin."

I regret to announce that John Hare has had to cancel all his touring arrangements by reason of a bad attack of influenza.

Giga Nethercote successfully made her re-appearance in London on Monday as Sapho. Sir Cuman Doyle, Charles Frohman, and William Gillette this week got a peremptory injunction against one H. A. Dacre to prevent him from using the title "Sherlock Holmes" without prefixing after such title (in bold type) "Not the Lyceum Version." Wilson Barrett also got an injunction against a person who was going about using the title of "The Sign of the Cross."

Theatrical deaths have, I regret to say, been very numerous of late, and I have to mourn the loss of several old friends of mine, long popular in theatrical and musical circles. Only the other day dear old Meyer Lutz, for so many years music director at the Gailey, died suddenly. During the last few days several much younger favorites passed away. These included the great little pantomimist and animal player, Charles Lauri; Jolly Joe Colvard, who for a quarter of a century or so represented John Bull in the music halls; and Harry Pottinger Stephen otherwise "Pot," the libertine (with Edward Solomon) of Billee Taylor, Claude Duval, The Red Hussar, and other pieces, and the first editor of the "Topics Times." Poor Pot, who had a very rough time of late, was a part author with the late Will Yardley of the Gailey burlesque, Little Jack Sheppard.

Although sundry shows are finishing up, including "A Little Unfairy Princess" at Terry's, I am glad to report that for the most part big business is being done at the West End. This is especially the case with the Drury Lane pantomime, J. M. Barrie's two brilliant plays, "Quality Street," at the Vandeville, and "The Admirable Crichton" at the Duke of York's. The marriage of Kitty at Wyndham's, "Three Little Maids at the Apollo," and "A Country Girl" at Daly's. Speaking of the last named show, I regret to learn that litigation is about to ensue, August M. Moore, journalist and playwright, having entered an action setting forth that he was engaged by Manager Edwards to write a piece which he (Moore) alleges forms the basis of "A Country Girl."

Some time ago I notified Mirror readers that Ellen Terry would not only leave Sir Henry Irving's company at the end of his last tour, but would also soon go into management on her own account. I have now to tell you that the fair Ellen told me last night that she had decided to start a short season of her own at Mrs. Langtry's lovely new theatre, the Imperial. She will surely start there on April 14, which is about the date on which Irving, who is making a magnificent success on his tour, will produce "Dante" at Drury Lane.

LONDON, Feb. 21.

The only new play produced in this metropolis this week was, as it chancea, one of the most

important affairs which have been tried, or which are likely to be tried, this season, or any other. I allude to Frohman's most daring of all his generally daring dramatic experiments—namely, the presentation of a play based on the good but grim Tolstoi's great but grim story, "Resurrection." As this dramatization, made by Michael Morton, of America, and Henry Bostock, of France, is the same as the Resurrection drama produced in your city on the same night, last Tuesday, there is, of course, no need to take up reading time and your space by describing the play in full detail.

It will therefore be sufficient for our present purpose to state that the first night of "Resurrection" at His Majesty's drew one of the most fashionable and brilliant of the many brilliant and fashionable audiences that have ever attended Manager Frohman's productions. All sorts of princes, politicians, diplomats, scientists, artists, politicians, judges, etc., etc., to say nothing of more titled folk, who have done nothing to earn their titles, were present. And naturally large numbers of more or less distinguished men-civilians from the Russian colony in London also attended. These experts, like those of us not too conversant with Russian habits and customs, were loud in praise of Frohman's magnificent and most realistic production.

As to the acting, the good, and, indeed, overwhelming success of the evening was made by Lena Ashwell, whose impersonation of the betrayed Katerina, otherwise known as Katinka, was one of the most heartrending and terribly realistic pieces of acting ever seen within the memory of modern players. And Frohman, too, although he is seldom at his best in characters when he has to decide on his own natural voice, yet he was very fine as Prince Nekhlyudov whenever that part was good enough to allow him to be. This was only in the first act set in the jury, and prima scena of the second and third acts.

In Frohman's action was most impressive. After that his character, and indeed, the whole play, dwindled down to quietness, not to say dreariness, and even the wonderfully moving Siberian scenes did not stand for the lack of dramatic interest in the last two acts, or act and a half. The piece is sparsely but, for the others have any dramatic compensation at all, boring, perhaps, like George Antheil's "Ode to a Blind Man." As for Lily's husband, that powerful actor, Oscar Asche, he is simply wasted on the shadowy and uncertain character of the Nikolai, Gerasim, who soon pales off with his "resurrected" Katinka, while the equally "resurrected" Prince goes out into the Siberian night. I understand that Frohman may have the end of the play strengthened. If so I shall, of course, propose to return to the subject. In the meantime "Resurrection" is playing to crowded houses, and I hope that it is doing ditto in your city.

All true admirers of true dramatic art will regret that Ellen Terry's fine acting brother, Fred Terry, and his fine acting and fascinating wife, Julia Neilson, have to close their season at the Shaftesbury to-night, after so short a run of "For Sword or Song." Happily all sorts of managers, suburban and provincial, have long been waiting for this brilliant couple to book dates and return dates with them in their up-to-date most enterprising venture, Sweet Nell of Old Drury.

The new Dickens' drama soon starts in real earnest at the Grand Theatre, Islington, on March 1, where Nell or The Old Curiosity Shop will be played. The adaptation is by the Grand's business manager, Oswald Brand, a Swede by birth, who threatens stage versions of "Black Beauty" and "Oliver Twist" to follow. Yet, notwithstanding Frohman's recent selection of the last named story for dramatic purposes, Mr. Frohman assures me he cannot produce his Company's version of Oliver Twist until after his long promised gorgious revival of "Richard III." One thing is certain: whenever Frohman wants to snap the best possible Nancy, he has only to turn to Lena Ashwell, who has achieved such a success as the Maslova in the above mentioned "Resurrection."

By the way, I may here inform you that, as Tolstoi's great story is (by his own clause) non-copyright, we shall presently have here some copies of dozen adaptations "on the road." You will also, I find, have a couple of dozen of these "Resurrection" companies launched soon in your States.

On Monday week Arthur Bourchier will produce the new play which, as I noted Minnow readers some time ago, Henry Arthur Jones was writing for him. I find that Mr. and Mrs. Bourchier have fine historic opportunities in this piece. When this new play is done with (which I, for one, hope will not be for some long time) Bourchier will, I understand, revert to his some time cherished idea of playing Othello, if you please!

According to the Trustful Charles Frohman, who has just returned from America and therefore ought to know, English players are really anxious to see Maude Adams in certain of her celebrated impersonations are long. The busy-to-and-fro man has so many times promised Londoners a glimpse of the famous little American actress (beyond the meetings some of us have been privileged to have during that lady's private visits to London) that players here begin to despair of ever seeing her act. There is, of course, no particular need for the sweet Maude to appear here in Quality Street, in which, of course, she was the original "Princess of the ringlets" on your side, as Editha Terry holds the playgoing field here in the character. Miss Adams, however, I understand, will give us a taste of her historic quality as Juliet. Seeing that Romeo and Juliet is George Alexander's Informe me, to be his next production after "Alt Heidelberg" at the St. James', it would not be a bad idea for him to arrange with Charles Frohman to secure this fascinating Juliet. Frohman has given forth sundry other managerial plans this week, such as his shipping of Ellen Terry and company and Irving and company to America, and so on.

The Light That Failed, or, rather, the light that succeeded, is doing splendid business at the Lyric. A few nights ago the King and Queen went to see this piece and were delighted, as every one has been, with Forbes Robertson's supremely touching impersonation of Dick Heldor: also with the Malice of Gertrude Elliott, the red-haired girl of Margaret Haston, and the terribly realistic Jessie Broke of Nina Boucault. For a wonder His Majesty and company were rather late, and (what is also rather unusual) the management kept the curtain down until the arrival of the royal party, a delay which England's monarch never permits if he knows. The audience grew impatient awhile, but anon, noticing the King and company come in, they all gave forth a forgiving cheer.

When, on Wednesday, Britain's sovereign booked a box to see Frohman's "Resurrection" at the Lyric, the management kept the curtain down until the arrival of the royal party, a delay which England's monarch never permits if he knows. The audience grew impatient awhile, but anon, noticing the King and company come in, they all gave forth a forgiving cheer.

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Speaking of burlesques, a couple of highly clever and extremely enlivened university men have just prepared a travesty of that most solemn of old morality plays, Everyman. After this we may expect to find several Biblical burlesques in swagger society circles. It is such tommyrot as this sort of thing that causes some who know nothing of the true dramatic art to gird at the stage and all its works. Haugh!

Also! I have in conclusion to say that just now there seems greater need than ever for Apollo's song in the good old burlesque, entitled "Midas"—namely, "Pray Goody please to moderate the rancour of your tongue," or, as may in some cases be added, "pen."

The fair Cora Urquhart Brown Potter has been touring with poetic recitals around the suburbs and provinces. A few days ago she drew an overflowing audience to that beautiful suburban theatre, the Duchess Ballroom, a playhouse

which has lasted audiences over three years, although excellent shows have been given there. Tom Murray has just been presented with his portrait painted by Frank Waller Murray, a really promising student of the Harcourt School of Art.

Lady Celia Campbell has written a music hall sketch, but Mrs. Linda says she means to go on the music hall stage.

Arthur Bourchier has returned to better health from the South of France, informs me that he has decided to choose for his next production at the Garrick a new light comedy by Henry Arthur Jones. It will surely succeed with the aid of Arthur and his clever wife, Violet Verster.

Even as I am about to nail this epistle there are still raging in our midst certain cases and quarrels that, as the insolent Joseph Stribling would remark, "give worthy men gloom for great merriment." For example, Wilson Barrett and Hall Caine are still bickering at one another as to which of them is responsible for the first (and worst) dramatization of "The Manxman." The row as to the removal of the Criterion gallery and as to Manager Cawse's dredging of the pitites on the first night of "A Clean Sheet" still烽es up space, many angry epistles being emitted from both sides.

A pretty little argument of a somewhat volatile kind has been started by the critics, but occasionally brilliant, Marie Cornell as to whether millionaire Carnegie shall or shall not build a free library in Stratford-on-Avon, a township which, you will remember, the brainy but sometimes dull-over Marie seems to rule, so to speak. Marie says "no!" to Carnegie, and Miss Terry says "little" to Marie.

Moreover, the terrible "Manager & Tools" kind of disclosure in the sequel to the Gravelle-Gordon divorce case (adjourned till next Tuesday) are arousing much heated interest in the theatrical circus, wherein all the parties concerned have more or less power. Also, at this very moment our Chancery Court, influenced so powerfully by Charles Dickens in "Black Beauty," is being occupied by a case wherein the plaintiff alleges that he has been "spotted" out of thousands of pounds by the undue influence of agents and other more or less happy mediums, or, shall I say media? This case is also creating deep interest in the theatrical circus, by reason of the fact that the plaintiff is the explorer, Harry Cavendish, who a few months ago married sweet Isabel Jay, of the Savoy Opera company.

Ah me! Ah me! not to say alackaday! Well sight the brainy Stribling remark, "It is a small world, my masters!" I fear me that (present moment, of course, excepted) few are sane but the good.

GAWAIN.

HEART AND SWORD PRESENTED.

Mrs. Spooner presented the romantic drama in three acts by J. H. Pengrow, "Heart and Sword," for the first time in this city at the Bijou Theatre, Brooklyn, March 3-7. The cast:

Princess Sylvie	Ellen May Spooner
Sylvio	Col. C. C. Phillips
Prince Victor	Augustus Phillips
Countess Stamford	Robert Hansen
Frederick Steinbach	Harold Kennedy
Hugo	Hal Clarendon
Hans	Ben F. Wilson
Count Rohrbach	W. L. West
Ollie Twinkle	Frank Lindon
Gustav	Edwin H. Curtis
Papa	C. W. Parker
Bettie	C. L. Maitland
Christina	Olive Grove
	Jessie McAllister

In atmosphere the play is something like The Prisoner of Zenda and Rupert of Hentzau, while in plot and action it closely resembles A Royal Family. Its story in brief is as follows: On the imaginary island of Kalmberg there are two principalities, ruled respectively by Prince Victor of Hohneburg and the Princess Sylvia of Steinhausen. The two little nations are in a state of bankruptcy and are in the midst of a war with Erwald. In order to solidify their interests the two Prime Ministers of the principalities arrange a marriage between the Prince and Princess, which both resent. The Prince journeys to Steinhausen disguised as his own secret agent and meets the Princess, who falls in love with him. In the last act he makes his appearance officially to greet his bride-elect, who at first declines his offer of marriage before looking at him, but on turning around and recognizing her lover speedily alters her plan and orders her courtiers to prepare for the marriage.

Miss May Spooner gave an especially enjoyable portrayal of the Princess, and Cecil Spooner was happily cast as Ernestine, a cousin of the Prince. In one of the scenes she appears disguised as an army officer, wearing the uniform as if "to the manner born." Augustus Phillips returned to the cast after a two weeks' illness, playing the Prince admirably. Robert Hansen as Baron Steinbach, the Prime Minister of Hohneburg, and Frank Lindon as Count Rohrbach, Prime Minister of Steinhausen, were pleasing. W. L. West as Hans, the town crier of Steinhausen, and Edwin H. Curtis as an innkeeper, gave two clever character sketches. Harold Kennedy as Oscar, the private secretary to the Prince; Hal Clarendon as Frederick Steinbach, a traitor; Ben F. Wilson as Hugo, a spy; Olive Grove as Nettchen, the wife of the innkeeper, and Jessie McAllister as Christina, a peasant girl, were all seen to advantage.

In costuming, scenery and general production the play could hardly have been improved upon by any stock company, and large audience audiences applauded generously.

TICKET SPECULATOR ARRESTED.

A ticket speculator, who gave his name as Joseph Meyers, was arrested at the Majestic Theatre on the night of March 2 on the complaint of Ord B. Coates, who had purchased from him tickets which were refused at the gate. Meyers was arraigned on Friday in the West Side Police Court on the charge of obtaining money under false pretenses. Magistrate Pool declared Meyers guilty and held him for trial under \$200 bonds, which the speculator furnished.

BERNHARDT IN WERTHER.

Sarah Bernhardt on Thursday night gave a public dress rehearsal of Goethe's "Werther," of which Paul Dacourcille has made a five-act dramatization. The public was admitted for whatever it cared to give. The receipts amounting to \$5,000, will be given to the famine stricken fisherman of Brittany. A brilliant audience attended. The first performance of the play was given on Friday evening.

WEST ESTATE SETTLED.

A settlement of the estate of the late William West, the minister, has been made and by its terms his sister, Mrs. Margaret Peabody, of Denver, and his brothers receive each \$100,000 in cash. The speedy settlement of the contested estate is due to the many concessions made by Mr. West's widow, who secures but one-sixth of the property. The total valuation of the estate is \$600,000.

A JAPANESE OTHELLO.

A Japanese translation and adaptation of Othello will soon be produced at Victoria, B. C., by a cast of well-known Japanese actors. In this adaptation Othello is a Japanese general, ruler of an island, while Desdemona becomes Lomone, a maid of Japan. The city of Florence is changed to Tokio, and Cyprus to Formosa.

LONDON PRODUCTION FOR AMERICA.

It is announced that Forbes Robertson and Gertrude Elliott, supported by their entire London company, will next Autumn present at the Knickerbocker Theatre "The Light That Failed," which is meeting with success at the Lyric Theatre, London.

CHICAGO.

Samuel

SILVIO HILL.



Photo by Webster, N. Y.

The above is an excellent likeness of Silvio Hill, a clever young song writer who has gained favor recently as the composer of several Broadway hits. Jerome Hynes has made a hit with "The Yankee Doodle Didn't Come to Town," while his novel songs, "I Want to Be a Drummer in the Band" and "Music in the Air" have come in for their share of popularity. Mr. Hill is a member of the Shapiro-Bernstein forces and has done much toward popularizing many of their publications.

DOWN IN MUSIC ROW.

Frank Hayes, of Hayes and Suits, is featuring Eugene Ellsworth's coon song, "The Fool-Bah of Blackville Town," with success. Julie Bennett, with West's Minstrels, also reports numerous encores with the same song. It is published by Bowley, Haviland and Dreher. The cash prize of \$1,000 offered by the American Advance Music Company for the best popular song has been deposited in the New Amsterdam Bank in the shape of a certified check. A great number of manuscripts have been submitted and an exciting contest is expected. Ten of the best manuscripts will be selected from those received before April 15, and all will be published and placed on the market at the same time. After three months' sale the song that has sold the greatest number of copies will receive the \$1,000, besides a royalty of four cents for every copy. The other nine songs will also receive the same royalty. In this way the public will be the judge. However, this method of decision has both good and bad points, for one song may spring into popularity in a few weeks and sell big for a few months, while the song of real merit is slow to get a start. It is rumored in Music Row that an opposition publisher will offer \$1,500 as a prize, on the same conditions, in order to control the necessarily good compositions that will be entered in the contest.

Eugene Ellsworth, of the vaudeville sketch team, Ellsworth and Burt, is fast gaining prominence as a writer of popular songs. His new comic creation, "I'm Glad I'm Not a Southern," has been successfully introduced in Nancy Brown and is being done as a trio by Edwin Stevens, Harry Brown and Al. Grant to numerous encores. His ballad, "Cloud Faces in the Sky," is already being featured by leading illustrators here and abroad.

"No One But You," Horwitz and Bowers' splendid ballad, is rapidly gaining friends.

Phyllis Gilmore, is featuring Stanley Crawford's new ballad, "Only a Dream of the Golden Past," "I'll Wed You in the Golden Summertime," and Maude Nugent's new ballad, "You'll Always Be the Same Sweet Girl to Me."

McPherson and Bryan are busy teaching their new songs to a host of singers, who use their compositions exclusively.

Breen and Geary's new march song, "Your Dad Gave His Life to His Country," is rapidly gaining in popularity.

Annie Carter writes from Baltimore of the success she is enjoying with Robert F. Rodin and Max H. Witt's "When the Fields Are White with Cotton." She has recently added Cole and Johnson Bros.' "Under the Bamboo Tree" to her repertoire.

Barlow and Nicholson are featuring Doty and Brill's clever comic song, "You Have Such Beautiful Dreams."

Harris and Walker are making a big hit with "I'm a Jonah Man," "I Don't Want No Black Cat to Cross My Path," and "Terrible Lot to Do To-Day."

The Indians' orchestra at Payton's Fulton Street Theatre, under the direction of Miss Beranice Bresson, is winning much favor. Last week they introduced "Sweet Clover Medley," which, by the way, is the first medley to come from the Vandervoort Music Company, which includes "When a Lady Leads the Band," "Under Southern Skies," and "Sweet Clover," arranged for concert, trombone and bells, by William H. Redfield. Miss Cora Belle Lewis responded to several encores as a reward for her clever rendition of the bell solo.

Among the musical numbers rendered at the third annual minstrel show of the Atlantic City Lodge, 278, B. P. O. E., "I'm Going to Live Anyhow 'Til I Die," and "Oh! Didn't He Ramble," the first sung by Harry Mayhew and the last by Charles Miller, proved their popularity.

Horwitz and Bowers' new song, "The Altar of Friendship," is rapidly gaining in popularity. Mr. Bowers recently received a request from London for this song, as a result of its mention in *The Mirror*.

Joe Nathan, composer and arranger, is now with the American Advance Music Company.

Eddie Palmer is singing "Johnny in the Army," "I Will Return, Sweetheart, Again," and "Sally B."

Breen and Geary report that J. Aldrich Libby and Bernard Dyllyn are using their latest march song, "Your Dad Gave His Life to His Country."

Wherever Sydney Rosenfeld and A. Baldwin Sloane's comic opera, "The Mocking Bird," has been produced, the press has commented most favorably upon the three numbers, "Sly Musette," "In Silence," and "What's the Matter with the Moon To-night?"

Horwitz and Bowers have a new characteristic topical song that is bound to enhance some Broadway production in the near future; it is called "Mo-o-r, Moriarity." This is a number to be looked for soon, and it is prophesied will "land."

John J. Nestor, the very little man with a very big voice, has found an encore winner in Breen and Geary's march song, "Your Dad Gave His Life to His Country."

Orth and Fern are making good on all the leading vaudeville houses with Jerome and Schwartz's new comic song hits, "The Gambling Man," "Just Kiss Yourself Good-bye," "I'm Unlucky," "Nursery Rhymes," and "Why Don't You Go, Go, Go?"

We have heard the folks say that the coon song is a dead number, but M. Witmark and Sons, who are the publishers of "I'm a Jonah Man," say that it is about the most alive of any thing they have recently had on hand.

The name of John Sebastian Hiller, K.S.R.A.M.

MUSIC PUBLISHERS.

"HERE'S TO THE OLD FOLKS AT HOME."
"WHEN THE MOON SHINES BRIGHT."
"IN SUNNY AFRICA."

Three good titles and three good songs; that's what you'll naturally say when you read the above. Here's to the old folks at home, when the moon shines bright in sunny Africa, can be read all in one sentence, and sound well, but it's a pretty good idea to stop and think a moment after each title and consider just how good these songs are.

"Here's to the Old Folks at Home" was announced in the New Year's issue of *The Mirror*, and since that time its success has been phenomenal. Singers from everywhere immediately wrote for it, and are now singing it with great success. Mr. Peist has received scores of letters congratulating him on securing this clever song.

"When the Moon Shines Bright" is a newcomer in the way of a jolly waltz song, with an irresistible swing that is sure to set the universe whirling. Already big headliners have discarded the old song hits and are now using "When the Moon Shines Bright" instead. It is one of those songs sure to become popular.

"In Sunny Africa," the jingly jungle song, by Ted S. Barron, really has no equal in its class, and more people are successfully using it than could be mentioned in this space. The song is immensely popular and is gaining friends every day.

Now you've been "tipped off." You know the three good songs, and if you have two minutes to spare write to Leo Peist, 126 W. 37th St., enclosing late postage and stamp, and you'll receive all three of these songs. It doesn't make any difference whether you are in New York or on the road; write and you'll receive them by return mail. Remember the address—126 W. 37th St., New York.

THE MAN THAT KNOWS IT ALL. Latest Hit. Prof. copy and orchestration for stamp. VICTOR PUB CO., Station 6, Cincinnati, Ohio.

is the latest to be added to the staff of prominent composers who write exclusively for the firm of Joseph W. Stern and Company.

The Cosmopolitan Trio, with Through the Centre of the Earth, reports big success with "Only a Soldier Boy," the same can be said of Pauline De Von, Ted and Lassell, Hallie Steinbier and several others.

Frederick V. Bowers will shortly resume his vaudeville tour, appearing in Baltimore next week, and continue for a number of weeks through the South.

At the first matinee performance of When Johnny Comes Marching Home in Philadelphia, March 18, there will be a repetition of that inspiring occasion at the New York Theatre, when hundreds of school children joined enthusiastically in the chorus of "My Own United States," sung by Mr. William Stewart.

"My Honey Bunch" is a pretty coon concert by George V. Hobart and Max Hirschfeld that serves Miss Rachel Booth so well in The Jewel of Asia and gives her several encores at every performance.

Tom Moore, the coon shouter, who is now appearing on the Keith circuit, is featuring Jerome and Schwartz's new coon song hits, "Why Don't You Go, Go, Go?" and "The Gambling Man."

Jennie Yamans reports unusual success with Horwitz and Bowers' novel song, "Down Where the Coconut Grows."

Doty and Brill have received several letters from prominent singers in London replying to their advertisement in *The Mirror*.

Florence Bindley, at the Orpheum in San Francisco, has made a pronounced sensation with Cole and Johnson Brothers' "Nobody's Lookin' but the Owl and the Moon." Her appearance in an eleven hundred dollar costume did not detract from the attention that her voice demands.

Mr. Brennan, of the Bijou Stock company, is using with big success "Pretty Mollie Shannon." The Bernard Sisters are also making a big hit with this song.

Miss Marie Dressler's friends are delighted to learn that she has returned to vaudeville and is meeting with her usual success. Her newest hit is Stonehill and Furth's "I'm Looking for a Passionate Hero."

The Society Trio, Mr. and Mrs. Harry Hunter and Irene Mackay, are appearing in a new sketch at Dockstaedter's Wilmington Theatre this week. They will introduce "Under Southern Skies" and "I Would Forget" two songs published by the Vandervoort Music Company.

The Vernon Sisters, who are meeting with big success in vaudeville, are featuring Shapiro, Bernstein and Company's new songs, "Only a Dream of the Golden Past," "When the Stars Are Shining Bright," and "Sousie Anne."

Thomas Moore, the gold medal champion coon shouter, is now giving an excellent imitation of Bert Williams' singing "I'm a Jonah Man." Mr. Moore gives a very realistic delineation of the colored comedian, whose characteristics he has carefully studied.

"Is It Love?" is being sung with success in the production of Liberty Belles.

Leah M. Barb is making a big hit singing "My Dream of Paradise."

Lillian Maynard, soprano of The Man from Sweden company, is making a hit with Kunte Erickson's latest song, "Mr. Nigger, Go Way from Me," and "Jack and Ruth."

Reports from all sections of the country are unanimous in the praise of Trahern and Smith's story song, "Under Southern Skies," which is now being featured by a majority of the leading quartettes.

Katherine Milley has closed with the High Rollers company, in Chicago, and intends to return to vaudeville again. She will shortly appear in the East on the Proctor Circuit and will feature "In Sunny Africa."

Susie Le Vire, who is working with her husband in vaudeville, is scoring to good advantage with Doty's great ballad, "Only a Soldier Boy."

Thomas L. Brower, now touring the South with Hoyt's Comedy company, writes from Troy, Ala., that he is singing "Only a Dream of the Golden Past," "I'll Wed You in the Golden Summertime," and Maude Nugent's "You'll Always Be the Same Sweet Girl to Me."

Bobby Harrington is singing "I've Got to Go Now, 'cause I Think It's Goin' to Rain," "The Passion Flower" and "I Want to Play Hamlet."

REFLECTIONS.

A son was born to Mr. and Mrs. Harry J. Serris (Constance Williams), at their home at Mt. Tabor, N. J., on Feb. 23.

From George V. Hobart Klaw and Erlanger have secured, it is said, the rights to his John Henry stories, which the author, in collaboration with Edward E. Rose, will dramatize. It is added that Dan Daly will be starred in the piece at Daly's Theatre, beginning the last week in May.

The elephant, "Jingo," which Frank C. Bostock recently purchased from the London Zoo and which he values at over \$100,000, is now on its way to America on the steamer *Georgic*. The animal is twenty-two inches higher than the famous "Jumbo."

On Feb. 24 Judge Hebbard, of San Francisco, and which he values at over \$100,000, is now on its way to America on the steamer *Georgic*. The animal is twenty-two inches higher than the famous "Jumbo."

Orth and Fern are making good on all the leading vaudeville houses with Jerome and Schwartz's new comic song hits, "The Gambling Man," "Just Kiss Yourself Good-bye," "I'm Unlucky," "Nursery Rhymes," and "Why Don't You Go, Go, Go?"

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The name of John Sebastian Hiller, K.S.R.A.M.

MUSIC PUBLISHERS.

A GENUINE SUCCESS!!!

THE POPULAR WALTZ-SONG NOVELTY

WHILE THE MOON SHINES BRIGHT

By HOWARD EMMERSON and STONEHILL.

Their biggest hit, as sung in the Chicago production of *The Paraders*, and now being introduced in *The Little Host* in Boston.

Free prof. copies and orchestrations on application. An innovation, extra comedy choruses, a positive encore bringer; no end of possibilities.

Ask for WHILE the Moon Shines Bright,

By HOWARD EMMERSON and STONEHILL.

M. WITMARK & SONS, - - Publishers.

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After May First, New Witmark Building, 37th Street, West of Broadway, The Bee Hive Clock Tower.

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5 BIG HITS.

J. FRED HELF

If You Can't Be a Bell Cow, Fall in Behind. Lew Dockstaedter's big hit.
The Spirit of '98. Johnnie Carroll's big hit.
I'll Be Your Sunshine. Emma Caron's big hit.
My Mother Was a Northern Girl. Little Gibson's big hit.
It's Money Talks. It Ain't as Speaking Terms With Me. Tuscar's big hit.
Address care SOL BLOOM, 37th St. and Broadway.

COBB AND EDWARDS' GREAT HIT

Could You be True to Eyes of Blue,

If You Looked into Eyes of Brown.

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FREDERICK V. BOWERS.

Of Horwitz and Bowers.

Composer who writes to live, and who lives to write.

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NO ONE BUT YOU,
THE LOVE LOREN WATERMELON.

DOWN WHERE THE COCONUT GROWS,
IN THE EARLY MORNING.
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UNDER SOUTHERN SKIES.

The Most Popular Story Song

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LIKE AN AVALANCHE, IT'S HERE!

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ONLY A SOLDIER BOY.

THE GREATEST APPLAUSE HIT IN THE MARKET.

DOTY & BRILL, - - - - 48 W. 28th Street, New York.

IN PRESS, TWO HITS BY BREEN AND GEARY,

JUST AN OLD SWEETHEART OF MINE.

And the great March Song.

YOUR DAD GAVE HIS LIFE TO HIS COUNTRY.

AMERICAN ADVANCE MUSIC CO. - 1368-70 Broadway, New York.

R. C. MCPHERSON.

JAMES T. BRYNN.

(My Zulu Babe.)

McPHERSON and BRYNN

The Boys Who Know How to Write Coon Songs

Address SHAPIRO, BERNSTEIN & CO., 45 W. 28th St., N. Y.

In answering these advertisements please mention *The Mirror*.

At the one hundredth performance of *The Sultan*, which will occur next week, hand-souvenirs will be given to those who attend. It will be a handsomely illustrated edition of the book of the play, with a colored portrait of Frank Moulan on the cover.

PROFESSIONAL DOINGS.



Photo by Moore Theatre Studio, New Orleans.

Harry Leighton, pictured above, has signed contracts with Manager Ernest Shipman for his third starring tour in *The Prisoner of Zenda*, and will finish the present season in the Eastern company, which is being especially strengthened for the Southern tour. Mr. Leighton has for years been a favorite with audiences from Maine to California, in romantic roles, and in this dual character in Anthony Hope's greatest play many critics have esteemed him as equal to any other that ever appeared in the play. Before Mr. Leighton finishes this present tour on May 24 he will have played this famous part over seven hundred times. Mr. Leighton's plans are not yet formed for next season, although more than one starring offer has been made him.

During the recent engagement of *Lost River* at Columbus, O., Olive Stinson, who plays Gladys Blissett, was taken suddenly ill, and her understudy, Marguerite Starr, assumed the part with remarkable success, making a favorable impression.

Mollie Holland, who closed with The Secret Dispatch company on Feb. 2, next day joined The Convict's Daughter company, Southern.

Bertie McCullum has signed contracts whereby he will next summer again manage McCullum's Theatre, at Cape Elizabeth, Me., making his seventeenth year as manager of a stock company at that summer resort.

Don Johnson, of the Ferris Stock company at Minneapolis, has received an offer to play Comus during Mansfield's Western tour in Julian Eltinge. Mr. Johnson has appeared with Mansfield before and is considering the offer.

Florence Hamilton, leading lady for Corso Paganini's East Lynne, has received from a well-known manager an offer by the terms of which she will next season head an organization.

In Owego recently (the home of T. C. Platt) a gentleman was so pleased with Charles Dickens' performance of Quince Adams Sawyer in the play of that name, it is said, that he called on him at his hotel the next morning, Sunday, to compliment him, and offered Mr. Dickens the use of his car in search for himself and friends for that morning. This is a somewhat novel appreciation of a theatrical representation. The following Monday, in order to break a jump, the Quince Adams Sawyer company played in Wellsville, N. Y., to a crowded house. The note of the play had spread to the surrounding towns and excursion parties came to see it in spite of the blizzard then raging. After the performance a group of men were discussing the play at the hotel. The majority expressed themselves as pleased with it. But one man was not. He was plainly disgusted. "Why," said he, "that Sawyer chap didn't even do a song and dance. The leading man in any rep. show does that. He was just a natural fellow like any of us here. That wasn't acting!" And Mr. Dickens thinks this remark one of the greatest compliments of his career.

The members of Richard Mansfield's company recently attended a matinee of Julius Caesar presented at Philadelphia by the Girard Avenue Stock company. Wedgewood Nowell, who played Marc Antony, was enthusiastically applauded for his work.

Bertrice Burke has signed with A Desperate Chance for the rest of the season.

Gustave Lunders will conduct the orchestra of the Broadway Theatre during the engagement of *The Prince of Pilsen*. Mr. Lunders composed the music of the piece.

Louise Boston has sailed to Europe to study and prepare for her production of Theodore Krucker's play, *Just Landied*, in which she will star next season.

A dramatization of J. P. Mowbray's "Tangled Up in Bouleau Land" is being prepared.

Margaret Clark, who has been compelled to refrain from all theatrical work during the past year because of ill-health, will soon leave her home in Brooklyn for a visit to Rochester and Buffalo, where she formerly appeared in stock.

Joe King, stage-manager of The Ragged Hero company, resigned on Feb. 7, and on the next day he and Louise Henry (Mrs. King) joined the Von Yosson company, replacing Patti Rose and Frederick Bond.

Gertrude Swiggott, who is playing the leading female role in *A Ragged Hero*, will star next season, it is announced, in a new play by Maurice J. Fielding.

Grace Merritt, who recently won success as an amateur, will, it is announced, join the ranks of the profession in a forthcoming society drama.

Max Hirsch, treasurer of the Metropolitan Opera House, has been engaged by John Duse to act as treasurer for his May concert tour.

A collection of nearly four thousand theatrical photographs which adorn the walls of the office of Waldmann's Opera House, Newark, N. J., must soon be moved owing to alterations that will force the location of the office in another portion of the building.

Frankly St. Marie, prominent in San Francisco social circles, has accepted a leading role in *The Man from Mexico* and will soon be seen in that piece. Miss St. Marie is a sister of Leslie and Oliver Morosco.

Charles R. Stanford recently delivered an address on Shakespeare and his works before the Woman's Club of Butte, Mont.

It has been announced that there will be a summer season at the Empire Theatre at Providence.

The East End Park, at Memphis, Tenn., has been leased by the American Scenic Railroad company of Detroit and will be turned into a pleasure garden.

Grace Freeman, prima donna of the A Country Girl company, has received an offer to originate the leading role in a new musical comedy which will this spring be produced in London.

Walter Walker and Mildred La Pierre closed their season with *When We Were Twenty-one* on Feb. 23 at Warren, Pa., and were immediately

engaged to replace Joseph J. Dowling and Myra Davis with Flickey and Warrington's *The Two Sisters* company, which will continue on tour to June.

The Cosmopolitan Carnival company gave an exhibition at Franklin, La., Feb. 27 to 22 to large crowds. The affair was eminently successful.

George Friend, the comedian of Proctor's Fifth Avenue Stock company, has written an original three-act farce, which it is said has been accepted by a Broadway manager for production early next season. Mr. Friend will play the leading part—that of a German inventor.

It is stated that *The Millionaire* will next season be presented in London by an English company.

Morris Schlesinger has resigned his position as manager of G. A. Wagstaff's enterprise and has entered the service of James L. Kornes as manager of the Empire Theatre at Washington, D. C.

Charles Frohman has secured the American rights of *The Blind Passenger*, which has been produced in Berlin. The piece is by Oscar Blumenthal and Oscar Kaselburg, authors of *At the White Horse Tavern*.

Although *The Wizard of Oz* will finish the season at the Majestic Theatre and will probably run far into the summer, it is said that plans are being made for a production to follow, which will probably be *King Jonah XIII*.

Edward J. Hansen has made a contract with Harry Gilmore whereby the actor will next season appear under his management. Mr. Gilmore will continue to play *Kidnapped* in New York and will also produce a new play, *Dooly of Dublin*. He will also manage the starring tour of Adelicia Fitz-Alan in *The Duchess of Devonshire*, and will, too, revive his old success, *One of the Fleet*.

Arrangements for the starring tour of Adelicia Fitz-Alan in *The Duchess of Devonshire* are rapidly being completed.

Harry G. Kress has become a member of the Carrie Radcliffe Stock company at the Columbia Theatre, Philadelphia, with which he now is playing leading heavy roles.

Anna Little, who has been appearing in stock in Chicago, will return to New York at the close of the season. She may be addressed in care of Mrs. Miner.

While in Chicago Estelle X. Willis, of A Fight for Millions company, and Fred A. Raymond, agent for Berger and Company's Mighty Midway and Cavalier, were the guests of Miss Freda Belton. It is announced that Mr. Raymond will during the season of 1904 star Miss Willis in a melodrama now being written by a well-known author.

Madeline Raymond recently assumed the role of Adelicia Marston in Gus Hill's Spotless Town company during the illness of the former.

Marian Caulfield joined Sylvia Lynden's Gay Lord Quee company at Minneapolis on Feb. 14.

Ide M. Nelson, who was compelled by illness to retire from the cast of *The Night Before Christmas* at the close of its New York engagement, has returned to her home.

Rita Harlow has been engaged to play the leading role in the presentation of *Sophie*, to be given by the Curtis Theatre Stock company in Denver in the near future.

John Banister will take the leading comedy role in *The Prince of Pilsen* when that piece shall succeed *The Silver Slipper* at the Broadway Theatre on March 17.

George Christie has signed with Hale Hamilton for a summer stock engagement at the Broadway Theatre, Denver, Col.

The Ludlam School of Dramatic Art, of Philadelphia, on the evening of Feb. 21 gave its fifth pupil performance at Institute Hall. Lady Kitty, a musical comedy in one act, was presented by Marie T. Western, William F. Callahan, and Maude Welsh. In *Honor Bound*, an original play by Sidney Grundy, was played by J. M. Fuks, Edwin Nichols, Cora Michaelberger, and Alice Patterson, and *Off the Stage*, an original comedy by Sidney Rosenthal, was given with Marie T. Western, Charles E. Warrington, T. Palmer Kelly, Andrew Graham Thompson, M. E. Stopp, and Rosetta Sisman. The productions were under the stage direction of C. W. Vance.

Constance Tinley, a handsome Southern girl, was heard in dramatic recital at the Waldorf-Astoria Monday evening, Feb. 23. Her readings were from Burns, Browning, Ruth McNerny Stuart, Shakespeare, Paul Lawrence Dunbar, Joel Chandler Harris, and Josephine Dodge Dasham. Miss Tinley is gifted with naturalness and grace of manner. Her interpretations of the numerous selections were the more acceptable. Big Giuseppe Aldo Randegger assisted with several piano numbers.

Frank Harcourt, of Harcourt and May, has recovered from his illness and has left the Baptist Hospital at St. Louis. His wife, Fannie May, will remain with A Millionaire Tramp company until the close of this season, and during the next she and Mr. Harcourt will be seen in vaudeville.

Otis Skinner will open M. M. Towle's new Opera House at Hammond, Ind., on March 4. The new house has just been completed and is in every respect up-to-date, its seating capacity being fifteen hundred.

The Coal Operators of Sangamon County, Ill., and the Business Men's Association of Springfield, Ill., gave a complimentary entertainment to the Coal Operators of Illinois and the United Mine Workers of America at the Chatterton Opera House, Springfield, on Feb. 27. The entertainment consisted of a performance of *A Turk in Texas*, with Isabelle Urquhart and George Parsons featured in the company. No tickets for the performance were sold, admission being by invitation only. A capacity audience attended and the event was a complete success.

H. G. Taylor, of Manchester, N. H., will, according to rumor, launch a repertory company under the name of the Taylor Stock company to play popular priced houses. The company will include Frank Armstrong, Marie Warren, Harry Starr, Wilbur Simonds, Claude Callicott, Proctor Currier, R. J. O'Donnell, William Diamond, Frank L. Frayne, Thomas S. Cody, Kate Marden, Louise Robinson, Ella May Winn, Frank and Gracie Graham, and the Le Blanc Sisters. William E. Lewis will be in advance.

Mrs. James Elverson, who ten years ago made her Broadway debut as Eleanor Mayo in Julian Edwards' *King René's Daughter*, occupied a box at the Manhattan Theatre at the opening performance of *The Bishop's Move*. Mrs. Elverson, who is the wife of Colonel Elverson, the owner and editor of the *Philadelphia Inquirer*, came from that city to see her sister, Deronda Mayo, who appears in the cast of Mr. Hackett's production.

H. D. Price has arrived in San Francisco from New York and has assumed management of the Belasco and Mayer's Alcazar and Central theatres.

A collection of nearly four thousand theatrical photographs which adorn the walls of the office of Waldmann's Opera House, Newark, N. J., must soon be moved owing to alterations that will force the location of the office in another portion of the building.

Frankly St. Marie, prominent in San Francisco social circles, has accepted a leading role in *The Man from Mexico* and will soon be seen in that piece. Miss St. Marie is a sister of Leslie and Oliver Morosco.

Charles R. Stanford recently delivered an address on Shakespeare and his works before the Woman's Club of Butte, Mont.

It has been announced that there will be a summer season at the Empire Theatre at Providence.

The East End Park, at Memphis, Tenn., has been leased by the American Scenic Railroad company of Detroit and will be turned into a pleasure garden.

Grace Freeman, prima donna of the A Country Girl company, has received an offer to originate the leading role in a new musical comedy which will this spring be produced in London.

Walter Walker and Mildred La Pierre closed their season with *When We Were Twenty-one* on Feb. 23 at Warren, Pa., and were immediately

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